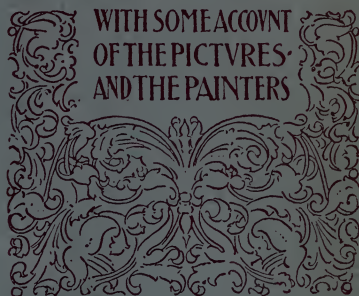


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# WESTERN GALLERY OF ART



ILLUSTRATED CATALOGUE



KANSAS CITY ART  
ASSOCIATION

FEBRUARY—  
MDCCCXCVII









CATALOGUE  
OF  
REPRODUCTIONS OF WORKS OF ART  
IN THE  
WESTERN GALLERY OF ART  
KANSAS CITY, MO.

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PAINTINGS—SCULPTURE—PHOTOGRAPHS

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*ILLUSTRATED*

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FIRST EDITION

1897

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KANSAS CITY ART ASSOCIATION

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KANSAS CITY, MO.:  
LAWTON & BURNAP, PRINTERS AND STATIONERS  
1897

The Kansas City Art Association was incorporated under the laws of the State of Missouri, July, 1887; having as its object the promotion of artistic education by means of exhibitions of pictures, lectures, a school and a museum of fine arts. Its first collection was destroyed by fire in January, 1893.

## THE PURPOSE OF THE WESTERN GALLERY OF ART.

THE PURPOSE which led to the establishment of THE WESTERN GALLERY OF ART, found its impulse in the belief that a comprehension of the grandeur of the Old Masters and an appreciation of the surpassing excellence of their work, is the essential foundation of a discriminating love for art. The works of the great masters of painting and sculpture—the works which have endured in unquestioned supremacy through centuries of high and well-endowed endeavor—are priceless, and to all except the fortunate few, inaccessible. Even the traveler can hope to see but few of them, unless he undertakes an arduous and expensive pilgrimage; for the world's great pictures are widely separated.

The aim of THE WESTERN GALLERY OF ART is to set forth an adequate impression of the character and power of those masterpieces; and with that end in view, it has secured as its first equipment, faithful copies of twenty great pictures, painted with skill, appreciation and reverent patience, by men who were themselves painters of distinction. The perfection with which the character and quality of the drawing have been reproduced, may be judged by comparing the painted copies with photographs made directly from the originals. The coloring has been reproduced with equal fidelity. The pictures exhibited were not hastily executed to meet the needs of the Gallery; they were carefully selected under the direction of artists and connoisseurs, as the best existing copies of the originals to be found, in all Europe. The reproduction of the Sistine Madonna, of Raphael, for example, is celebrated as the best copy ever made of that painting. That of the Madonna Enthroned, of Bellini, is itself more than a century old.

Supplementing the twenty paintings are a collection of casts from antique and renaissance sculpture, and some five hundred photographs, of serviceable size and fine quality, of pictures by old masters; the collection being especially complete in respect of Rembrandt, Velasquez, Botticelli and Leonardo da Vinci, nearly all of whose important works are included.

Since the passing of the mighty ones of art, genius has arisen and found manifold expression in the field that they illuminated, and there is no lack of modern achievements that worthily interest the judicious. But the founders of THE WESTERN GALLERY OF ART, believing that to know the Old Masters is to possess the touchstone to enjoyment in the fullest, and to intelligently and with appreciative selection, know all art, including the worthy works of later days and the untried offerings of contemporary painters, feel that they have not erred in the plan upon which the Gallery has been inaugurated and upon which it may be further extended.

✓

This collection consists of twenty oil paintings, copies of masterpieces by Raphael, Andrea del Sarto, Giorgione, Botticelli, Titian, Carlo Dolci, Fillippo Lippi, Fra Angelico, Bellini, Rembrandt, Rubens, Van Dyck, Velasquez, Murillo, Paul Veronese and Susterman.

These are the work of the best European copyists and are from the gallery of L. Pisani, Florence. They are of the same size as the originals and, with the exception of the Sistine Madonna, are framed identically. Casts of sculpture and five hundred framed photographs from the studios of Braun & Co., of Paris, Alinari of Florence, and the "Libreria Spithover," of Rome, complete the collection in its present form.

Presented to the Kansas City Art Association, for the City, by Mr. Wm. R. Nelson, in 1896, the essential conditions being that all fees for admission shall be devoted to the purchase of additions to the collection, and that the gallery shall be open on Sundays.

Opened to the public February 23rd, 1897.

1919 60 oil paintings

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Plates engraved by TEACHENOR-BARTBERGER ENG. Co., Kansas City.		







*HEAD OF OLD MONK—VELASQUEZ.*



# CATALOGUE

ARRANGED CHRONOLOGICALLY AND ACCORDING TO SCHOOLS.

## Italian School.

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### GIOTTO (1276-1336)

"This first of the great personalities in Florentine painting, was renowned as architect and sculptor. With the simplest means; with almost rudimentary light and shade and functional line, he contrives to render only those outlines and those variations of light and shade that we must isolate for special attention, to realize the whole." (*Berenson.*)

PHOTOGRAPH FROM PAINTING.

No. 390 *Portrait of Dante.* [Florence]

"This portrait of his dearest friend, painted on the wall of the palace of the Podesta at Florence, had been covered with whitewash during a renovating of the building. It is one of his most famous works and is full of wondrous power." (*Clement.*)

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### FABRIANO (Gentile) (1360-1440)

"A naive and spontaneous way of treating real life, a joyous, noble spirit is expressed in his works. His color is harmonious, but almost devoid of shadow."

PHOTOGRAPH FROM DRAWING.

No. 722 *Figure of a nude young man.*

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### FRA ANGELICO (Giovanni Fiesole) (1387-1455)

"A celebrated painter of religious subjects and a Dominican monk of saintly life, which was reflected in his pictures. His style was based on the traditions of Giotto's school, but he has a keener feeling for nature. His knowledge of figure

is inferior, but his drawing is remarkable for distinction and sense of beauty; it is rarely crude, and only stiff or awkward where he attempts strong dramatic incidents. His color was pure and tender. He was an innovator in the increased fullness and variety of expression in his heads."

\* OIL PAINTING.

No. 5 *Madonna of the Star.* (Copy) [Florence]  
In a gilt tabernacle.

PHOTOGRAPH FROM PAINTING.

No. 394 *The Crowning of the Virgin.* [Florence.]

**MASACCIO (Tomaso Guidi)** (1402-1429)

He surpassed all his predecessors in drawing and coloring and made advances in atmospheric perspective. His most prominent device for giving roundness to his figures was a somewhat mannered way of putting the high lights upon the edges, but he led the way in representing the objects of nature correctly and showed a degree of appreciation of nude form, such as was, at that date, unexampled in painting. <sup>n</sup>

PHOTOGRAPH FROM DRAWING.

No. 681. *A Young Man Sitting.* [Windsor]

**LIPPI (Filippino)** (14<sup>60</sup>~~06~~-1505)

One of the greatest artists of his century; noted for his love of ornamentation of every kind. He excelled in the fine modeling of his figures, and was a worthy successor of Masaccio.

PHOTOGRAPHS FROM PAINTINGS.

No. 383 *Vision of St. Bernard.* [Florence]

No. 384 *Virgin and Child with Angels.* [Florence]

**LIPPI (Fra Filippo)** (1412-1469)

Follower of Masaccio, influenced by Fra Angelico. He excelled in the dignity of his men, the sweetness of his women, and the pleasing adaptation of the costume of the period.

## OIL PAINTING.

No. 1 *Madonna and Child.* (Copy) [Florence]

His finest easel picture, painted for the private Chapel of the Medici. Two boy angels lift the Holy Child towards His mother, who folds her hands in adoration. The background is a window, through which is seen a crude landscape.

## PHOTOGRAPHS FROM PAINTINGS.

No. 385 *The Virgin and the Infant Jesus.*  
[Florence]No. 386 *The Virgin adoring the Infant Jesus.*  
[Florence]**BELLINI (Gentile)** (1421-1501)

One of the two brothers who laid the foundation of the Venetian school, most of its great masters having been their pupils.

## PHOTOGRAPH FROM PAINTING.

No. 369 *Procession in the Place of St. Mark.*  
[Venice]

The subject represents a procession in which the sacred relic (a piece of the true cross) is being carried across the piazzas. It presents a vivid picture of Venetian life, and is a remarkable example of good arrangement, conveying the effect of movement without confusion. Said to be the greatest extant work of the Venetian school previous to Titian.

**BELLINI (Giovanni)** 1422-1516)

Founder of the Venetian School and instructor of Titian. His culminating excellence lies in his power of combining tones of deep, rich coloring, giving them a crystal clearness. Bellini's pictures, before he learned to work in oil, were characterized by elegance and sweetness, but dry and timid; those of his later period added the brilliancy made possible through the new medium.

## OIL PAINTING.

No. 10 *Madonna Enthroned* (Copy) [Venice]

(This copy is on wood and over 100 years old.)

"A masterpiece of Bellini's best period, bearing the date 1488. It forms the altar-piece of the Sacristy of the Frari Church and is composed of three panels, separated one from another by the frame work. The central panel, representing the Madonna and Child enthroned under a canopy, is higher than the two side ones by some thirty inches. The side panels represents four evangelists standing, two on each panel. The beautiful Renaissance frame forms part of the picture and is repeated in it. The picture is rich and mellow in coloring. Above the Madonna is a dome filling the arch. This is heaven opened, and is formed of golden clouds, parting to each side, disclosing a glory of light and seeming to glow with a light of it's own; an effect obtained, perhaps, by glazing upon a gold ground. The drapery is of a rich, harmonious blue, the dark folds of which are intensely deep. The underrobe is red, similar in tone to the background, but brighter. The background behind the Madonna and below the warm marble cornice, is of a deep, rich carmine, burning like a ruby. The throne is of a reddish brown marble, glowing golden on the lighted side, while the clouds and veins in the marble give added richness of color. It is one of the greatest and most elegant emanations of Bellini's art. The Virgin beautiful and pensive, the Child buoyant and resolute, the singing angels pretty in their crowns of leaves." (L. Cole.)

## PHOTOGRAPHS FROM PAINTINGS.

No. 374 *Portrait of a Doge* (Leonardo Loredano). [London]

"It is a striking example of the skill with which Bellini seized and embellished nature, reproducing the flexibility of flesh in a soft and fused golden tone, and ventured at the same time into every line of detail.

No. 375 *Madonna Enthroned*. [Venice]

"Painted when Bellini was nearly eighty years old. The Madonna and Child are seated on a bright canopied throne. On one of the steps sits a lovely little angel, in dark green and yellow robes, playing a viol. St. Lucia, at the right, shows an exquisite face profile, quite individual and portrait like. She is



*MADONNA (FRARI)—BELLINI.*







*MONA LISA—LEONARDO DA VINCI.*







*THE MAGNIFICAT—BOTTICELLI.*



dressed in a gray blue and red drapery. St. Catherine is opposed to her formally in the composition and in the arrangement of color, being a dark mass. SS. Peter and Jerome are in similar manner opposed to each other; the draperies of the two are large and carefully composed and contrasted, St. Peter's gathered upon his arm, like a toga, while the folds of St. Jerome's fall from the waist in straight lines. (*T. Cole.*)

## FROM DRAWINGS.

- No. 655 *Portrait of a man.* [Florence]  
 No. 656 *Head of a man.* [Florence]  
 No. 657 *Head of a young boy.* [Venice]
- 

**MANTEGNA (Andrea)** (1430-1506)

Adopted by Squarcione. "Doubtless the greatest painter of northern Italy in his day. His influence was through the whole country. His works are full of meaning; his inventive power large. His foreshortening, perspective, chiaroscuro and color were excellent, but his figures are too portrait like." He was also a fine engraver.

## PHOTOGRAPH FROM DRAWING.

- No. 682 *Hercules between Virtue and Vice.* [London]
- 

**VERROCCHIO (Andrea)** (1432-1488)

He was a goldsmith, sculptor, and worker in bronze, as well as a painter, musician and mathematician, and strongly influenced da Vinci. (See Sculptures Nos. 64 and 74.)

## PHOTOGRAPH FROM PAINTING.

- No. 391 *The Baptism of Christ.* [Florence]

"A noble work, though the faces are those of two peasants."

## FROM DRAWING.

- No. 677 *Head of an angel.* [Florence]

**PERUGINO (Pietro Vannuci) (1440-1524)**

"After enjoying great fame and success, he had to make way, in his old age, to younger men, and is now known chiefly as the master of Raphael. He is not inferior to the best of the Florentines in composition, and is even more concentrated in aim and simpler than most of them. The type of face by which he is known is the high forehead, delicate mouth, and gentle expression." (*W. & W.*)

## PHOTOGRAPHS FROM PAINTINGS.

- |         |                                   |            |
|---------|-----------------------------------|------------|
| No. 363 | <i>The Assumption.</i>            | [Florence] |
| No. 364 | <i>The Crucifixion.</i>           | [Florence] |
| No. 365 | <i>The Charge to Peter.</i>       | [Rome]     |
| No. 366 | <i>The Virgin and the Infant.</i> | [Paris]    |

## PHOTOGRAPH FROM DRAWINGS.

- |         |                                      |            |
|---------|--------------------------------------|------------|
| No. 674 | <i>Detail from the "Entombment."</i> | [Florence] |
| No. 675 | <i>Head of a woman.</i>              | [Windsor]  |

**LUINI (Bernardino) (Lovini) (1460-1530)**

"One of da Vinci's most successful followers. His coloring was clear and warm and his figures beautiful."

## PHOTOGRAPH FROM DRAWING.

- |         |   |
|---------|---|
| No. 715 | <i>Bust of a woman turned to right.</i> |
|---------|---|

**BOTTICELLI SANDRO (Alessandro Filipepi)  
(1449-1510)**

One of the most original and fascinating painters of the school of Florence. He was a restless and wayward child, who did not take kindly to any sort of schooling, and was placed with a goldsmith named Botticelli, to learn the trade. Thus, his first training, like that of many of the best artists of the

time, was in metal working. He showed talent and fancy and was presently transferred to the school of Lippo Lippi, then in the height of his practice and reputation as a painter. All his creations are colored with an expression of eager and wistful melancholy, of which it is hard to penetrate the sense and impossible to escape the spell. Their countenances are of a kindred type and have upon them the pale cast of the same nameless passion. He was an artist of immense invention and industry, and in the early part of his career painted in oil and tempera a vast number of pictures, both in the classical and Christian vein. His dejected types have an infinite beauty of their own, and though his figures are not designed with perfect science and have some tendency to attenuation and to coarseness of the hands and feet, they are nevertheless drawn with a determination and finish in the contours, and modeled with a fullness and delicacy of relief which belong only to the most accomplished art. Of all his school, Botticelli is the richest and most fanciful colorist, often using gold to enrich the lights on hair, tissues and foliage, with a very exquisite effect. This may be the consequence of his early goldsmith's work, as is, more certainly, his minute solicitude in all the accessory details and ornaments of his compositions. The patterned and embroidered dresses, the scarves and headgear of his figures are often treated with an incomparable invention and delicacy. No artist has ever painted flowers with a more inspired affection, especially roses, with which he was wont to fill the backgrounds of his pictures. A large number of his devotional pieces are in circular form. He is superior in the touching and engaging character of the children who minister, in the form of angels, to his sacred personages; and designed choirs of angels with a variety of grouping and a graceful fire of movement that was a new thing in his art. In the Uffizi is an Adoration of the Magi, in which Botticelli has introduced the portraits of Cosimo, Guiliano and Giovanni di Medici (Photo. No. 445). By that house he, like all artists of his time, was much befriended.

#### OIL PAINTINGS.

No. 14 *The Magnificat.* (Copy) [Florence]

A circular picture representing the Madonna holding the Child in her lap, and writing the Magnificat (The Hymn of the Virgin—Luke i. 46); angels tender the inkstand and book, two others support her crown, and even the Child does not sit in her lap with unstudied grace, but gazes upward.

No. 3 *The Allegory of Calumny.* (Copy) [Florence]

On Boticelli's return from Rome, when he had been accused of heresy, he painted this picture after Lucan's description of that of Apeles (332 B. C.) It displays Botticelli's partiality for rapid action and fluttering garments, delicate ornamentation and lighting with gold.

PHOTOGRAPHS FROM PAINTINGS.

No. 413 *The Assumption of the Virgin.* [London]

No. 414 *Giovanni Tornabuoni and the Three Graces.* [Paris]

(Fresco from the Villa Lemmi, near Florence.)

No. 415 *Venus and Three Loves.* [London]

No. 416 *Moses Killing the Egyptian, driving away the Shepherds from the Fountain and Adoring the Burning Bush.* [Rome]

No. 417 *Virgin, Infant and St. John.* [Frankfort]

No. 418 *Virgin, Infant and Saints.* [Florence]

No. 419 *Revolt of Korah:* [Rome]

*Death of the Sons of Korah and the Sons of Aaron.*

No. 420 *Lorenzo Albizzi and the Liberal Arts.* [Paris]

(Fresco from Villa Lemmi, near Florence.)

No. 421 *Holy family.* [Florence]

No. 422 *Virgin and child Jesus.* [Florence]

No. 423 *Virgin, Infant and Saints.* [Florence]

No. 424 *Lucrezia Tornabuoni.* [Frankfort]

Wife of Pierre de Medici and mother of Lawrence the Magnificent.

No. 425 *La Force (Strength)* [Florence]



- No. **426** *Coronation of Virgin.* [Florence]
- No. **427** *Calumny.* (See copy in oil, No. 3)  
[Florence]
- No. **428** *Madonna and Infant.* [Paris]
- No. **429** *Angels—Detail of The Magnificat.*  
[Florence]
- No. **430** *The Birth of Venus.* [Florence]
- No. **431** *The Magnificat* (See No. 14). [Paris]
- No. **432** *Fresco Villa Lemmi.* (Detail.) [Paris]
- No. **433** *Adoration of the Kings.* [Florence]
- No. **434** *Virgin, Infant and St. John.* [Dresden]
- No. **435** *The Archangels and Tobias.* [Florence]
- No. **436** *Virgin, Child and Six Angels.*  
[Florence]
- No. **437** *Virgin, Infant, St. John and Angels.*  
[Rome]
- No. **438** *Annunciation of the Virgin.* [Florence]
- No. **439** *Holy Family with Angels.* [Florence]
- No. **440** *Virgin with Infant crowned by Angels.*  
[Florence]
- No. **441** *Miracle of St. Zenobius, Bishop of  
Florence.* [Dresden]
- No. **442** *Venus.* [Paris]
- No. **443** *Mars and Venus.* [London]

No. 444 *Realm of Venus (Springtime)* [Florence]

(10 ft. x 6 ft.)

Painted in tempera, the coloration of the "Allegory of Spring" has a peculiarly delicate and opaline quality, while the general aspect fascinates the eye by its decorative richness. In the foreground, is a lawn of fresh grass, bespangled with lilies, daisies, chrysanthemums, and bells and flowerets of a thousand hues. The figures are placed beneath a canopy formed by spreading fruit-laden branches of trees, showing here and there between their trunks and the interstices of the foliage, luminous patches of pale blue sky. In this picture, the curtain of trees opens into a sort of arch in the middle, and the space is filled by a spreading myrtle tree that forms, as it were, an aureole for the central figure of a pensive Venus, over whose head a golden haired cupid poised in mid air, blindfolded and equipped with a rose colored quiver, shoots an arrow, from the head of which little flames spread in the form of a lily. Venus wears a coif and a gown of pearly lavender tone, embroidered with gold around the neck. Her golden hair hangs over her shoulders in wavy tresses, and on her breast is pinned a rich jewelled ornament. Over the gown is draped a carmine red mantle, diapered with a gold design, lined with amethyst and bordered with a fringe of pearls. Her sandals are laced with golden strings.

On Venus' right hand the Three Graces, holding hands, dance gravely with movements of winning harmony, each one adorned with jewels and clad in transparent draperies, embroidered around the neck and fringed with pearls.

Next to the group of the Graces, is a blue-eyed Mercury, with abundant brown hair, wearing a helmet of oxidized steel, a mantle of raspberry red, a richly wrought dagger and shoulder belt, russet gaiters turned down with blue, to which are attached exquisite brown wings, picked out with gold. This semi-nude figure is represented in the act of reaching an apple with his caduceus. To the left of the group is a winged male figure, evidently Zephyr, who, half floating in the air, deposits on the ground a beautiful woman, perhaps symbolizing Flora.

No. 445 *Adoration of the Magi.* [St. Petersburg]No. 446 *Virgin and Six Angels.* (Detail)  
[Florence]



- No. 447 *Birth of the Savior.* [London]  
 No. 448 *Virgin, Infant and St. John.* [Paris]  
 No. 449 *Temptation of Christ.* [Rome]  
 No. 450 *Virgin and Six Angels.* (Detail.) [Florence]  
 No. 451 *La Belle Simonette.* [Florence]
- 

### GHIRLANDAJO (Domenico—Tomaso Bi- gordi) (1449–1494)

He was chosen as the teacher of Michael Angelo, who was apprenticed to him for three years. His genius lying largely in the direction of portrait painting, he frequently caused his contemporaries to figure as spectators of his sacred scenes. Among portraits thus introduced was that of Amerigo Vespucci, who was to give his name to a continent. In the peculiar coloring used in fresco painting, Ghirlandajo excelled.

#### PHOTOGRAPHS FROM PAINTINGS.

- No. 398 *Adoration of the Shepherds.* [Florence]  
 No. 399 *Adoration of the Kings.* [Florence]

One of his finest works, a delightful incident of which is the presentation of two exquisitely natural little children by the Baptist on one hand and the Evangelist on the other.

#### FROM DRAWINGS.

- No. 669 *Study from Drapery.* [Dresden]  
 No. 670 *Head of young girl.* [Florence]  
 No. 671 *Studies—figure kneeling, draped; figure sitting; and two anatomical studies.* [Florence]  
 No. 672 *Bust of Woman.* [London]
- 

### CARPACCIO (1450–1522)

“A pupil of Gentile Bellini. A master of perspective and a geometrical distributor of subject; rough in touch, dusky

and red in flesh tone, coarse and black in outline. What he lacked in feeling for color, was compensated by the application of scientific laws."

PHOTOGRAPHS FROM PAINTINGS.

No. **452** *Reception of the Ambassadors.* [Venice]

One from his most important work, nine pictures representing the Legend of St. Ursula. The English ambassadors, who come to ask the hand of St. Ursula, for the son of the king of England, are received by King Maurus in the center.

No. **453** *Cherub with Mandolin.* [Venice]

Detail from "Presentation of the Bambino (Infant)."

No. **454** *St. Ursula Receiving the Bridegroom.*  
[Venice]

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## VINCI (Leonardo da) 1452-1519)

Mathematician, mechanic, architect, chemist, engineer, musician, poet and painter, he began much, but finished comparatively little. In his works, he combined grandeur of design and harmony of expression with minute finish. He invented or discovered chiaroscuro. He founded at Milan, the Lombard school of painting, distinguished by a graceful style of drawing, sweetness of expression, and transparency of light and shade. In 1480, he said, "I can do anything possible to a man, as well as any living artist either in sculpture or painting." His genius reached its highest point in the "Last Supper," which was painted on the wall of the dining hall of a Dominican Convent in Milan. It is one of the twelve "world pictures," and in spite of the humidity of the atmosphere, the perishable nature of da Vinci's colors, and the stabling of Napoleon's horses before it, enough still remains to vindicate its right to its high rank.

PHOTOGRAPHS FROM PAINTINGS.

No. **150** *Portrait of a Lady.* [St. Petersburg]

No. **151** *The Virgin, Infant Jesus and St. Anne.*  
[Paris]

No. **152** *The Adoration of the Kings.* [Florence]



*SISTINE MADONNA—RAPHAEL.*

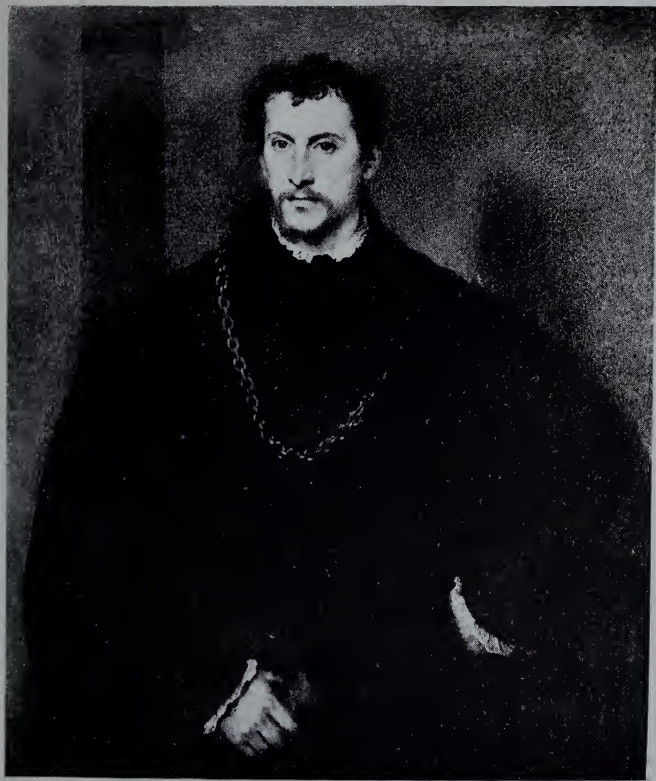




*MADONNA DELLA SEDIA (OF THE CHAIR,—RAPHAEL.*







*PORTRAIT OF UNKNOWN MAN—TITIAN.*





- No. 153 *Head of Medusa.* [Florence]  
 No. 154 *The Madonna of the Scales.* [Paris]  
 No. 155 *The Madonna of the Rocks.* [Paris]  
 No. 156 *St. John the Baptist.* [Paris]  
 No. 157 *The Annunciation of the Virgin.*  
 [Florence]  
 No. 158 *Mona Lisa.* [Paris]

The "subtle, shadowy, uncertain smile in the wonderful 'Mona Lisa,' upon which the master worked four years and was unsatisfied."

- No. 159 *The Virgin and Child with St. John and an Angel.* [London]  
 No. 160 *Saint Jerome.* [Rome]  
 No. 161 *Portrait of the Painter.* [Florence]  
 No. 162 *The Holy Family.* [St. Petersburg]  
 No. 163 *Portrait of a Lady.* [Florence]  
 No. 164 *Saint Marguerite.* [Rome]  
 No. 165 *The Madonna Litta.* [St. Petersburg]  
 No. 166 *Herodias' Daughter with head of St. John the Baptist.* [Dresden]

#### FROM DRAWINGS.

- No. 690 *Bust of young woman, right profile.*  
 [Windsor]  
 No. 691 *Bust of woman, right profile.* (Copied  
 from drawing in the Louvre) [Florence]  
 No. 692 *Portrait of woman, abundant hair, turn-  
 ing to the left, and striped dress.* [Paris]

- No. **693** *Bust of young man, with abundant hair covered by cap.* [Milan]
- No. **694** *The Visit of the Virgin to Elizabeth. (?)* [Vienna]
- No. **695** *Caricature.* [Vienna]
- No. **696** *Study of right hand, fingers bent.* [Milan]
- No. **697** *Study of drapery of seated figure.* [Paris]
- No. **698** *Study of right hand of angel in the Madonna of the Rocks.* [Windsor]
- No. **699** *Head of woman, bending to the right.* [Florence]
- No. **700** *Figure naked and crouching.* [Dresden]
- No. **701** *Bust of man, left profile.* [Florence]
- No. **702** *Head of woman, turned to left.* [Venice]
- No. **703** *Bust of woman, front view, and arms crossed.* [Florence]
- No. **704** *Man, back view.* [Windsor]
- No. **705** *Head of woman.* [Vienna]
- No. **706** *Head of child, right side, representing Maximilian, son of Lodovico il Moro.* [Milan]
- No. **707** *Head of woman, profile and bending to the left.* [Florence]
- No. **708** *St. Anne.* (Study for painting in the Louvre) [Milan]
- No. **709** *Head of Monk, left side.* [Vienna]

- No. 710 *Head of Virgin.* (Study for painting  
in the Louvre) [Vienna]
- 

**CREDI (Lorenzo)** (1453-1532)

"He painted only easel pictures, and carried his conscientious care to over-smoothness of finish. The adoration of the infant Christ by his mother was his favorite subject, and his characteristic infant form was round and plump, the joints being mere creases. He attains a fervor and warmth of feeling, despite all his careful treatment of form, which give them a peculiar charm.

PHOTOGRAPHS FROM PAINTINGS.

- No. 396 *Adoration of the Shepherds.* [Florence]  
No. 397 *Virgin Adoring the Infant.* [Florence]  
No. 688 *Madonna and Saints.* [Paris]

FROM DRAWINGS.

- No. 686 *Head of young girl, almost full face.*  
[Vienna]  
No. 687 *Head of woman, slightly turned to left.*  
[Paris]
- 

**CIMA (Giovanni Batista)** (Conegliano)  
(1460-1517)

As a painter in oil, he soon became one of the best of the Bellinesque school.

PHOTOGRAPH FROM DRAWING.

- No. 738 *Enthroned Virgin.* [Paris]
- 

**ALBERTINELLI (Mariotto)** (1467-1512)

A Florentine painter who imitated Bartolommeo.

PHOTOGRAPH FROM PAINTING.

- No. 378 *Visitation of the Virgin.* [Florence]

His masterpiece; a very simple picture with an architectural background. Elizabeth greets Mary in the center, the two figures being very graceful and fine in feeling.

**SESTO (Cesare) (Lovini) (———1524)**

A pupil of both da Vinci and Raphael.

PHOTOGRAPH FROM DRAWING.

No. **676** *Study of hands and arm.* [Venice]**MICHAEL ANGELO (Buonarotti) (1474-1564)**

"The man of four souls, great in poetry, in architecture, in painting, and supremely great in sculpture." He was born of noble parentage and lived in Florence and Rome. At the age of twenty-four, he had attained fame through the *Pieta*, "the purest of all his statues" says Symonds. He had already matured his "terrible manner." Called to Rome, he began what he called the "tragedy of my life," the mausoleum of Pope Julius II. Of this work, magnificent in plan, only three statues were completed, and only one perfectly finished. The "*Moses*," the "*Pieta*" and the "*Dawn*" from the Lorenzo tomb are perfectly finished; "executed with the highest polish it is possible for stone to take." In 1508, Angelo began the decoration of the Sistine Chapel, which exhibits every quality of his genius; perfect marvels of the human form, sublimity of design, profundity of imagination, boldness of execution and astonishing skill in perspective. In sculpture, the grand climax of his power was reached in the Medician tomb in San Lorenzo, Florence. "Here is the height of power and expression beyond which no mortal hand could reach." When over seventy, Angelo was made the architect of St. Peters, and swung its mighty dome in air.

PHOTOGRAPHS FROM PAINTINGS.

No. **381** *Holy Family.* (Uffizi) [Florence]

(This is the only finished easel picture by Michael Angelo's own hand.)

No. **382** *Detail from ceiling of Sistine Chapel.* [Rome]No. **461** *Moses.* (Marble) [Vincola]

"In this famous colossal figure the sculptor has permitted himself to be led altogether by his symbolic purpose, and has sought out a moment which allowed the expression of a powerful energy. We have here, not the circumspect leader of hosts, nor the wise law-giver, but the fiery zealot.





**FRA BARTOLOMMEO (Baccio)** (1475–1576)

The friend of Savonarola, and a monk of San Marco. His principal works are devotional, but, with these limits, he is admirable, and his groups are composed with a true sense of beauty. He adopted oil instead of tempera.

PHOTOGRAPH FROM PAINTING.

No. 379 *Enthroned Virgin.* [Florence]

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**SODOMA (Il Cavaliere) (Bazzi)** (1477–1549)

“Distinguished by purity of style and careful execution. His historical paintings abound in beauty of form, color and countenance, but fail in that instinctive arrangement of many details into one great whole, which constitutes fine composition.” (*Cyc. of P. and P.*)

PHOTOGRAPH FROM PAINTING.

No. 170 *St. Sebastian.* [Florence]

“Almost in chiaroscuro, but a most glorious specimen of the artist, and the finest rendering of this subject. At the back of this picture is a beautiful Holy Family.” (*Hare.*)

PHOTOGRAPH FROM DRAWING.

No. 659 *Laurel-crowned head of young man*  
[Florence]

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**TITIAN (Tiziano Vecelli)** (1477–1576)

Born at Cadore in the Friulian Alps; went early in life to Venice, where he became the foremost painter of the Venetian school; studied under Bellini, but departed from the severe, somewhat archaic manner of his master, and was affected to a certain extent by the influence of his genial fellow pupil, Giorgione. He was not a man of universal genius like da Vinci or Michael Angelo; his one great endowment was painting. In this art he is technically the greatest. As a draughtsman of the human figure, he was good, and is said to have studied anatomy deeply. In the use of color as applied to draperies, he distanced all predecessors, working on the principle that red comes forward to the eye, yellow retains the

rays of light, and blue assimilates to shadow. The glow of late afternoon and early sundown was frequently employed in his pictures. His later works show a bolder brush, and deal with free, magnificent forms and with broad masses of color.

## OIL PAINTINGS.

No. 8. *Sacred and Profane Love.* (Copy)  
[Rome]

"One of the earlier works of Titian; recognized at the time as a masterpiece and marking a period in the growth of Venetian art. A contrast is evidently intended between the beautiful nude figure of Artless Love, sitting on the ledge of the fountain, a crystal dish at her side symbolizing her thoughts, while her left hand holds aloft the vase and emblematic incense of love, and the fully dressed figure of Sated Love who sits to the left, her back resolutely turned towards Cupid, her face determined, haughty and serene. A plucked rose fades unheeded by her side, and a lute lies silent under her elbow. The background of this picture is very beautiful; the balmy atmosphere of an autumnal evening broods over the hills, and streaks of grey cloud alternate with bands of light in a sunset sky. It is, perhaps, one of the most perfect revelations of purely pictorial loveliness the world has seen."  
(C. & C.)

No. 7 *Portrait of an unknown man.* (Copy)  
[Florence]

Full face, left hand leaning on hip, right hand holding gloves. Black vest and cloak, collar of gold.

## PHOTOGRAPHS FROM PAINTINGS.

No. 403 *The Assumption of the Virgin.* [Venice]

A masterpiece of Titian's, executed during the period of his greatest vigor. The magnificent form of the Madonna floats in space, surrounded by a shining host of rejoicing angels; below are the Apostles gazing upward with passionate longing, and seeming to be drawn after the transfigured Madonna, who leaves them behind on the earth to mourn. The story is told with free, bold touches, and with an overpowering wealth of color. The only trace of violence of treatment, is in the somewhat confused and altogether too stormy group of Apostles. (W. & W.)



No. 404 *The Pesaro Madonna.* [Venice]

"An altar piece representing the Madonna enthroned, surrounded by Saints and by the Pesaro family. This work was finished in 1526, after seven years of study upon it, and in this Titian is generally considered as reaching the highest point of his fame. In it he brought to perfection the best and finest of all forms of presentation pictures; the noblest combination of the homely and devotional, with palatial architecture the most splendid and solemn. The Virgin sits on her throne bending down in a graceful, kindly way and directs her glance to the Pesari who kneel in the portico of the temple. The infant Christ peeps from beneath the Virgin's veil at St. Francis. To the left front of the throne sits St. Peter at a desk. In the rear stands an armed knight with the standard of the church unfurled, and a captive Turk bound by a rope symbolizing the victory of the Pesari." (C. & C.)

No. 405 *The Magdalene.* [Florence]

A lovely, but not very penitent head; the tearful eyes raised to heaven, a wealth of hair veiling her neck and bosom. Altogether a beauty of such uncommon order as to deserve all the praise which is given it.

No. 406 *Venus of Urbino.* [Florence]

No. 407 *Man with a Glove.* [Paris]

A noble portrait of Titian's middle period. Light and shade are contrasted with great mastery; the touch is broad and free, the hand admirably modelled.

No. 408 *La Belle Donna.* [Florence]

Sometimes called the Duchess of Urbino. One of Titian's likenesses in which every feature tells of high lineage, and one so winning that it lurked in his memory, and passed as a type into numerous canvases in which the painter tried to realize an ideal of loveliness.

No. 409 *Presentation of Mary in the Temple.* [Venice]

"It was in the nature of Titian to represent this subject as a domestic pageant of his own time, and seen in this light it is surprisingly touching and beautiful. Venice is here substituted for Jerusalem, the country of Bethlehem transformed



*MADONNA OF THE HARPIES—DEL SARTO.*





*THE CONCERT—GIORGIONE.*





*PORTRAITS OF CHILDREN OF CHARLES I.—VAN DYCK.*





into Cadore, and Pharisees replaced by Venetian senators. Mary in a dress of celestial blue, ascends the steps of the temple in a halo of radiance. At the top of the stairs, a High Priest in Jewish garments regards the young girl with kindly gravity. In the street before the temple, is a crowd of people, such as might be seen any day in the public square of Venice. In this gorgeous yet masculine and robust realism, Titian shows his great originality, and claims to be the noblest representative of the Venetian school of color. Titian inherits the framework of this picture from Jacopo Bellini, and as was usual with him, takes up and assimilates what his predecessors have garnered." (C. & C.)

No. 410 *Venus Binding the Eyes of Love.* [Rome]

"This subject is sometimes called the 'Education of Cupid.' The Queen of Love is seated in front of a gorgeous red-brown drapery, her head is crowned with a diadem, her luxuriant hair falls in heavy locks on her neck. With both hands she is binding the eyes of Eros. A girl with naked throat and arms carries Cupid's quiver whilst a second holds his bow." (C. & C.)

No. 411 *Flora.* [Florence]

Painted probably about 1520. The proportions and features are of surpassing loveliness. Instead of the usual vivid color and powerful effects of light and shade, we have here all light, all softness, and a suffusion which is not without dazzling brightness, though it is without strong contrasts. (C. & C.)

No. 412 *Venus Reclining.* [Florence]

No. 679 *Cupid Crowning Venus.* [Dresden]

Represents the Princess Eboli, the mistress of Philip II, with the King. One of the most beautiful of Titian's many Venuses.

No. 743 *The Entombment.* [Paris]

FROM DRAWINGS.

No. 678 *Unfinished sketch for the Pesaro Madonna.* [Vienna]

No. 680 *Head of a young woman.* [Florence]

**GIORGIONE (Giorgio Barbarelli) (1478–1511)**

Was regarded as one of the most important masters of the 16th century and belonged to the Venetian school. He was a pupil of Bellini, whom he far surpassed in vigor and freedom, and was the early intimate of Titian, to whom some of his work has been attributed and *vice versa*. His early death accounts for the limited number of his pictures. "His color glows with a light from within." Giorgione was the first of the Venetians to give importance to landscapes.

## OIL PAINTING.

No. 12 *The Concert.* (Copy) [Florence]

A copy of one of the most celebrated of the pictures ascribed to Giorgione. "A gem of the greatest charm of feeling, unfortunately much repainted, but a masterpiece of Venetian art." A golden glow, three individualized, dark-robed figures in half length against it, two wonderful hands playing on the harpsichord, make a picture whose lasting charm can scarcely be explained. Some critics attribute the picture to Titian.

## PHOTOGRAPHS FROM PAINTINGS.

No. 401 *Sleeping Venus.* [Florence]

Formerly attributed to Titian.

No. 402 *Chevalier of Malta.* [Florence]

A portrait generally admitted to be genuine.

No. 400 *Concert Champetre.* [Paris]

Considered one of his masterpieces.

## PHOTOGRAPHS FROM DRAWINGS.

No. 556 *Landscape.* [Florence]

No. 557 *A nude man.* [Venice]

**PALMA (Jacopo) (Il Vecchio) (1480–1528)**

In the small field which he cultivated, he was a fine composer; his drawing was quick and resolute. The type of figure to which he clung was full, ripe, and ennobled in the faces by delicate chiseled features, but wanting in the perfect dignity of carriage and mien familiar in Titian.

✓  
PHOTOGRAPH FROM PAINTING.No. 377 *Santa Barbara.*

[Venice]

*class in o*

The center from his master work—an altar piece in Santa Maria Formosa, in Venice, in seven divisions. “This Santa Barbara is magnificent, almost heroic, in treatment, and glowing in color.” As she was the patron saint of the army, she stands on cannon, while her symbol, the tower, is seen in the background. “Her tunic is a warm brown, the mantle of crimson, and a white veil is twisted in her diadem and pale golden hair; the whole picture is one glow of color, life and beauty.”

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**RAPHAEL (Sanzio) (1483–1520)**

Among all the painters of the world, none has been so universally popular as Raphael, or has so steadily maintained his pre-eminent reputation throughout the many changes in taste which have taken place in the last three and a half centuries. He has been called the “King of Painters.”

Raphael became the pupil of Perugino in 1499. As was the case with every one with whom Raphael came in contact, the Perugian master was fascinated by the charm of his manner, and delighted by his precocious ability, and seems to have devoted special pains to his artistic education. To describe the various influences under which he came, and the many sources from which he drank in stores of artistic knowledge, would be to give a complete history of Italian art in the fifteenth century. With astonishing rapidity he shook off the mannerisms of Perugino, and put one great artist after another under contribution for some special power of drawing, beauty of color, or grace of composition, in which each happened to excel.

Among his contemporaries, it was especially Signorelli and Michael Angelo who taught him the importance of precision of line and the necessity of a thorough knowledge of the human form.

Although Raphael was never married, no artist has so glorified the happiness of the family life as he. Fifty Madonnas could be named, painted from his earliest youth to the last days of his life, in which he treated this favorite subject. But at the same time he so varied his conception of a mother's love—the simplest and purest of all human emotions—that his paintings of that subject illustrate plainly in themselves the different stages of his own develop-

ment. The childlike diffidence of the Madonnas of his earlier manner blooms out gradually into a gracefully developed maidenhood, until they finally attain, in his ripest works, to the expression of a grandly free, motherly dignity, which is hallowed, however, by a mysterious charm of innocence and purity. Thus, these pictures are the most humanly lovely delineations of a simple, devout family life, and yet, without the addition of halos and gold backgrounds, more divine than all earlier Madonnas.

The number and extent of Raphael's works are marvellous when the shortness of his life is remembered. He left behind him two hundred and eighty-seven pictures, and five hundred and seventy-six drawings and studies.

#### OIL PAINTINGS.

#### No. 15 *Sistine Madonna*. (Copy) [Dresden]

This world renowned picture was painted in 1518 for the Church of San Sisto, in Piacenza, and is at present the prized masterpiece of the Dresden Gallery. The Madonna, a heavenly apparition, borne upon clouds, encircled by a glory of lovely angel-faces, with the Child in her arms, stands in the upper part of the picture, while Saint Sixtus and Saint Barbara kneel below. Two enchanting angel-boys, leaning on the lower division of the picture, give the last touch of beauty to this magnificent work—a rare example of Raphael's later period, upon which every form of eulogy has been exhausted. The Madonna's beauty is a human beauty, but the Child is something more—the divine nature shines through and illumines it. No sketch or drawing of it has ever been found and it is believed that this great painter put it at once upon the canvas, being almost inspired to the work. In the year 1753, August III., the Elector of Saxony, bought it of the Monks of Piacenza and paid nearly thirty thousand dollars for it. He presented the Monastery with an old copy by Paris Nagari, which still hangs in the place of the original. It was intended for a procession standard, or drappellone, but the monks used it as an altar piece.

#### No. 9 *Madonna della Sedia (of the Chair)*. (Copy) [Florence]

Legend of the picture—A holy hermit who dwelt beneath a huge oak, which he loved, and which the woodmen had spared at his request, was much loved by the peasants. His life was saved during a flood, by the refuge afforded by the tree and by Mary the daughter of a vine dresser, who often ministered to



his comfort, and who brought him food and aid. He called Mary and the Tree his two daughters and prayed that in some way they might be blessed and distinguished together. Years passed and the old oak had been cut down and made into wine casks. Mary sat one day holding her youngest boy to her breast and the other ran to her with a stick to which he had fastened a cross. A young man came near. He had large, dreamy eyes and a restless, weary look as he thought of a lovely picture which was in his mind but not clear enough in form to enable him to paint it. It was Raphael, and when his glance fell upon the charming, living picture, he quickly sketched upon the smooth cover of a wine cask, standing near, the outlines of Mary and her boys, took the oaken cover with him and rested not until he had painted the wonderful picture known as the *Madonna Della Sedia*.

Thus at length the prayer of Father Bernardo was answered and his two daughters became famous together.

#### PHOTOGRAPHS FROM PAINTINGS.

- |         |                                   |            |
|---------|-----------------------------------|------------|
| No. 367 | <i>Pope Julius II.</i>            | [Florence] |
| No. 368 | <i>Fresco.</i>                    | [Rome]     |
| No. 456 | <i>Virgin of the Well.</i>        | [Florence] |
| No. 457 | <i>Madonna of the Goldfinch.</i>  | [Rome]     |
| No. 458 | <i>Madonna of the Grand Duke.</i> | [Florence] |
| No. 459 | <i>The Transfiguration.</i>       | [Rome]     |

(Size, 13 ft. 4 in. x 9 ft. 3 in. In two parts.)

1. Christ floating in a glory of light, with Moses on the right and Elias on his left; below, the summit of a mountain, on which lie prostrate Peter, James and John, dazzled by the light; SS. Julian and Lawrence kneeling. 2. The second division of the picture was painted by Romano, after Raphael's death, from the master's design. It is called "The Demoniac Boy." This picture hung over Raphael's body, as it lay in state, and was carried to the Pantheon in the funeral procession. It was cleaned and restored by the French, when they took it to Paris in 1797.

- |         |   |        |
|---------|---|--------|
| No. 460 | <i>Madonna di Foligno. (Vierge au Donataire.)</i> | [Rome] |
|---------|---|--------|

(9 ft. 5 in. x 6 ft. 2 in.)

More complex than the "Sistine," though the general disposition is similar. Beneath the Madonna, who is seated on

clouds, is a city. On the right, below, St. Jerome presents the donor, Conti, which gives the picture its original name. A full length boy-angel, holding a tablet, stands in the ground-center. The picture was painted on wood for a church in Rome, but was removed by Anna Conti to a convent in Foligno, from which the picture takes its present name. The French carried it to Paris, where it was transferred to canvas. With the other Italian pictures, it went back to Rome in 1815.

No. **473** *School of Athens.* [Fresco in Vatican]

The Triumph of Science; companion to The Triumph of Religion, in "The Sacrament" (No. 475). In the center, Plato, with Aristotle beside him, is expounding to disciples, while Diogenes lies on the steps. At the right, below, Archimedes is teaching geometry, with Zoroaster and Ptolemy standing by Raphael and Perugino. At the left, on the platform, Socrates talks to Alcibiades, Xenophon and others; below, Pythagoras, wife, son and pupils.

No. **474** *Mt. Parnassus.* [Fresco in Vatican]

On the summit, Apollo sits playing on a violin, with his eyes raised in poetic transport. Around him are grouped the Muses; at the left Homer, between Dante and Virgil, is reciting from the Iliad. Seated in the foreground to the left and right respectively, are Sappho and Pindar.

No. **475** *The Dispute of the Sacrament.*  
[Fresco in Vatican]

No. **498** *Adam and Eve.* [Fresco in Vatican]

No. **499** *Liberation of Peter.* [Fresco in Vatican]

No. **500** *St. George and the Dragon.* [Paris]

No. **501** *Detail from "School of Athens."*  
[Fresco in Vatican]

No. **502** *Silvester I.* [Fresco in Vatican]

No. **503** *Dispute of the Sacrament.*  
[Fresco in Vatican]

No. **504** *Sybil.* [Fresco in Vatican]

No. 505 *Justice.* [Fresco in Vatican]

No. 506 *March of Attila.* [Fresco in Vatican]

Painted in allusion to the expulsion of the French from Italy. Attila in his march on Rome, is met by SS. Peter and Paul, patrons of Rome, who appear in the clouds, swords in hand, and so terrify Attila, that he submits to the terms of Leo I.

No. 507 *Detail from the "Burning of the Borgo."*  
[Fresco in Vatican]

No. 508 *Victory of Leo IV. over the Saracens.*  
[Fresco in Vatican]

No. 509 *Clement I.* [Fresco in Vatican]

No. 510 *Sybil.* [Fresco in Vatican]

No. 511 *Portrait of Balthazar Castiglione,  
a friend of Leo X and the author of the  
"Courtezan," a book for courtiers.*  
[Paris]

#### PHOTOGRAPHS FROM DRAWINGS.

No. 512 *Samson and Lion.* [Venice]

No. 513 *Angel.* [Florence]

No. 514 *Minerva—Cupid.* [Fresco in Vatican]

No. 515 *Portrait of himself.* [Oxford]

No. 516 *Kneeling man.* [Venice]

No. 517 *Burning of the Borgo. (Detail.)*  
[Fresco in Vatican]

No. 518 *Two nude men.* [Venice]

No. 519 *Headless draped figure.* [Milan]

No. 520 *Head.* [Weimar]

No. 521 *St. Michael and the Dragon.* [Paris]



No. 522 *Leda and Swan.* [Windsor]

No. 523 *Marsyas and Apollo.* [Venice]

No. 524 *Virgin, Infant, St. John and Mother.*  
[Paris]

**PIOMBO (Sebastiano Luciani)** (1485–1547)

Pupil of Bellini and Giorgione. Angelo hoped that Sebastiano's Venetian color and his own grand design united, might outdo Raphael. This union gave to Sebastiano, after Raphael's death, the name of being the best painter in Rome.

PHOTOGRAPH FROM PAINTING.

No. 393 *San Giovanni Chrysostom.* [Venice]

**DEL SARTO (Andrea)** (1487–1531)

"The Faultless Andrea" whose story seems rather a satire on such an adjective, was the son of a Florentine tailor, Agnola Vannucchi, and is called del Sarto in allusion to his father's occupation. Apprenticed when but seven years old to a goldsmith, he proved so stupid in chiseling and so expert in drawing that he was transferred to the studio of a neighbor, in whose service he had an opportunity to study the grand cartoons of Michael Angelo and Leonardo da Vinci. Perhaps the brilliant future predicted for him by the former might have been fulfilled had he not married a lovely but unprincipled woman, whose influence over him proved unfortunate. She served as a model for all of his Madonnas. We see her in his masterpiece, the Madonna of the Harpies, No. 6, who looks down from her pedestal upon St. Francis and St. John, and in all of his subsequent Virgins and Holy Families. In both his frescoes and oil painting, his coloring is tender, transparent, and most richly and luminously blended, his figures well developed and graceful, though sometimes wanting in refinement, and he himself just lacking enough nobleness of soul, and strength of character to keep him hovering on the border-line of immortal fame."

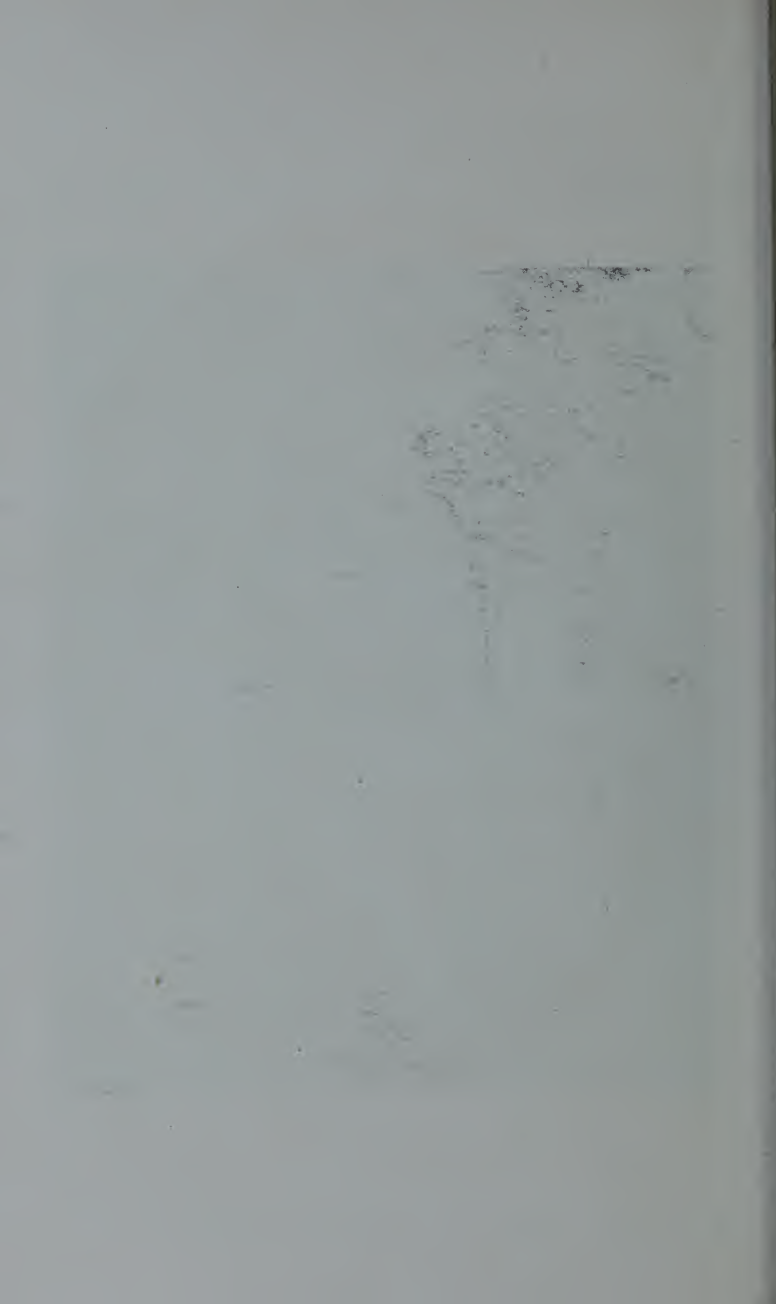
OIL PAINTINGS.

No. 6 *Madonna of the Harpies.* (Copy) [Florence]

So called from the figures of harpies, which are decoratively introduced on the base of the column. The Virgin



*MADONNA OF THE STAR FRA ANGELICO.*





ANGEL GABRIEL—CARLO DOLCI.







*MADONNA AND CHILD—FILIPPO LIPPI.*





stands upon the pedestal, holding the infant Christ in her right hand, and a book, which she rests upon her knee, in the left. Her robe is pink, the mantle blue, and over the head and shoulders hangs a white veil. At her feet are two beautiful angels, half in shadow. On the left is St. Francis, in a robe of gray, holding a crucifix. On the right stands St. John the Evangelist, in a gray tunic and red mantle, holding a book in his hand. The arrangement of the composition is striking and picturesque, the coloring rich and pleasingly blended, with a certain mistiness of outline which melts harmoniously into shadow.

#### PHOTOGRAPHS FROM PAINTINGS.

No. **358** *The Assumption of the Virgin.*

[Florence]

This picture shows the great versatility of del Sarto. The Virgin is raised toward heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory.

No. **359** *Dispute Upon the Trinity.* [Florence]

A picture without action, but of an imposing character.

No. **360** *Last Supper.* [Florence]

"Few presentations of this subject, except, of course, Leonardo da Vinci's, can compare with this in vividness of effects and dramatic grouping."

No. **361** *St. John the Baptist.* [Florence]

No. **362** *Repose in Egypt. (Madonna of the Sack.)* [Florence]

A fresco painted in 1525. Remarkable for the calm and dignified composition.

#### PHOTOGRAPHS FROM DRAWINGS.

No. **491** *Head of a girl.* [Florence]

No. **492** *Portrait of a woman.* [Vienna]

No. **493** *Holy Family.* [Paris]

No. **494** *Study of a hand. (For the Madonna of the Harpies ; see No. 6.)* [Florence]

No. 495 *Birth of the Virgin.* [Florence]

No. 496 *Head of a child.* [Florence]

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## ROMANO (Giulio Pippi) (1492-1546)

A favorite pupil of Raphael, but not a good painter.

PHOTOGRAPH FROM DRAWING.

No. 721 *Chimera.* [Venice]

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## VAGA (Perino del) (1500-1507)

Studied drawing under Ghirlandajo, and was a useful assistant to Raphael.

PHOTOGRAPH FROM DRAWING.

No. 660 *The Entombment.* [Paris]

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## CORREGGIO (Antonio Allegri) (1494-1534)

"All that concerns his training is uncertain; there is no clue to the formation of his totally new method of painting, or to the characteristics of his style. These characteristics are sweetness of expression and ineffable grace of pose; light in color, or a certain luminous quality which irradiates and transfigures. In facility of handling, in absolute mastery over the difficulties of foreshortening, in the management of light and shade as distributed over vast spaces and affecting multitudes of figures, this master had no rival." (*Cyc. P. & P.*) At the same time his sweetness sometimes cloy, and his grace degenerates into affectation, so that later critics do not rank him so high as do the earlier ones.

PHOTOGRAPHS FROM PAINTINGS.

No. 387 *Danae.* [Rome]

Love appearing to Danae in a shower of gold.

No. 388 *Virgin Adoring Infant Jesus.* [Florence]

No. 389 *Adoration of the Shepherds.* [Dresden]

## PHOTOGRAPHS FROM DRAWINGS.

- No. 488 *Adoration of the Shepherds.* [Dresden]  
 No. 489 *Nude man.* [Vienna]  
 No. 490 *Mercury, Venus and Cupid.* [Paris]
- 

## CELLINI (Benvenuto) (1500-1570)

A great Florentine metal worker, whose character and consequent picturesque history are best accounted for by his autobiography. He had commissions from numerous high dignitaries, but as most of his work was in small articles of precious metals, many of them have been lost. He both designed and executed his bronzes, the most celebrated of which is the "Perseus."

## PHOTOGRAPHS.

- No. 668 *Neptune, Birth of Venus, Etc.* [Dresden]  
 No. 752 *Bronze figure.* [Florence]
- 

## BORDONE (Paris) 1500-1570

"His portraits are his best works. All his heads are fine."

## PHOTOGRAPHS FROM PAINTINGS.

- No. 395 *The Fisherman presenting the ring of St. Mark to the Doge.* [Venice]  
 No. 758 *Virtumnus and Pomona.* [Paris]
- 

## PRIMATICCIO (Francesco) (1504-1570)

"Worked for Francis I on the decorations of Fontainebleau. He is said to have executed the first stucco work, and the first frescos of any account in France. His pictures in oil are rare, and none certain." (*Cyc. of P. & P.*)

## PHOTOGRAPH FROM RED CHALK DRAWING.

- No. 689 *Ulysses Bound to the Mast.* [Vienna]

**RICIARELLI (Volterra) (1509–1566)**

“The best pupil of Angelo.”

PHOTOGRAPH FROM DRAWING.

No. 658 *Nude man bent low with head between his arms.*

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**TINTORETTO (Jacopo Robusto) (1512–1594)**

So called because he was the son of a silk dyer. Adopting as his motto Titian's coloring and Angelo's drawing, he won a reputation second to none in his time, but whether he ever attained the high standing he set for himself, is a question on which critics disagree. All, however, regard him as one of the greatest masters. His religious pictures are often coarse, but his mythological works are more in harmony with their subjects. He was fond of the nude, and his female figures are charming. His portraits are masterly, rich in color and life-like. He painted so rapidly that he was called “Il Furioso.” But though he produced a long list of works, many assigned to him are not genuine.

PHOTOGRAPH FROM DRAWING.

No. 673 *Birth of Christ.* [Vienna]

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**MORONI (Giovanni) (1525–1578)**

“A pupil of Moretto. His portraits are better than his masterpieces.” (*Cyc. of P. & P.*)

PHOTOGRAPH FROM DRAWING.

No. 714 *Coronation of the Virgin.* [Florence]

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**CAMBIASO (Luca) (1527–1585)**

At the age of seventeen, was selected to paint the ceiling of the great hall of the Piazza Doria.

PHOTOGRAPH FROM DRAWING.

No. 560 *Figure of woman, draped.* [Paris]

**VERONESE (Paul Cagliari) (1530-1588)**

Beyond his magnificent performances as a painter, the known incidents in the life of Veronese are few. The first things which we notice in his work are the palatial splendor, grand architecture, stately vistas, personages of easy and affable dignity in sumptuous costumes, crowded assemblies and luxury of environment. By variety and opposition he produced most brilliant effects of color; and yet his lines were seldom bright. Of all Veronese's paintings, the one which has obtained a world wide celebrity, is the vast "Marriage at Cana," now in the Louvre. It contains about a hundred figures and heads; those in the foreground being larger than life.

## OIL PAINTING.

- No. 16 *Marriage of St. Catherine.* (Copy)  
[Florence]

St. Catherine renounces the world and enters into the mystic marriage with the church; here represented by the infant Jesus.

## PHOTOGRAPHS FROM PAINTINGS.

- No. 392 *Rape of Europa.* [Venice]  
No. 477 *Christ in the House of Levi.* [Venice]

## FROM DRAWINGS.

- No. 661 *Christ at Emmaus.* [Dresden]  
No. 662 *Head of a negro.* [Paris]

**CARRACCI (Annibale) (1560-1609)**

The most distinguished of his family. His pictures often fail to please, but it is impossible not to recognize in them the genius of a master. He excelled in small compositions of the Madonna and Holy Families.

## PHOTOGRAPHS FROM DRAWINGS.

- No. 663 *Satyr.* [Paris]  
No. 664 *Study of nude man.* [Paris]  
No. 665 *Boy's head.* [Paris]



**RENI (Guido)** (1575–1642)

A pupil of the school of the Carracci. His work grew so excellent that he was feared by his teachers and was dismissed. There is much grace and beauty in his work, but it lacks vigor and strength.

No. **478** *Aurora.*

[Rome]

Generally considered his masterpiece. It is in the garden-house of the Rospigliosi palace. The sun god rides in his chariot drawn over the sleeping world by two horses. Dawn flies before him, and the hours walk on either side of the chariot, clasping hands. The first hour is robed in delicate blue, and points forward, while she looks back. The next is in subdued red, while the third is clothed in a soft light green. The god's robe is red, turning to reddish gray in the lining. The whole well conveys the gentle breeze and dewy freshness of the morning, and the awakening activities of the dawn.

**DOMENICHINO (Zampieri)** (1581–1641)

"The most distinguished painter of the school of Carracci. His originality was not large, but his expression and color commanded admiration." His landscapes deserve attention, even when only a background. They are grand and solemn, and their coloring warm and rich.

PHOTOGRAPH FROM PAINTING.

No. **455.** *Communion of St. Jerome.*

[Rome]

His most noted work, considered by some to be second only to Raphael's "Transfiguration." (No. 459.)

PHOTOGRAPHS FROM DRAWINGS.

No. **666** *Head of man with stylus.*

[Vienna]

No. **721** *Burning of Martyr.*

[Vienna]

**GUERCINO (Francisco Barbieri)** (1591–1666)

Largely self taught. He is faithful to nature, and his works are lifelike and brilliant in color, but sometimes very heavy in the flesh shadows.



## PHOTOGRAPH.

No. 376 *Saint Petronilla.* [Rome]

A famous work, in which the saint is being raised from her tomb, to be shown to her betrothed.

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**SACCHI (Andrea)** (1598-1661)

His color was good, and he practiced a simplicity of treatment which is the mark of great artistic power.

## PHOTOGRAPH.

No. 497 *Name unknown.* [Rome]

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**DOLCI (Carlo)** (1616-1686)

School of Rosselli. He painted few historical pictures. His best works are Madonnas and penitent saints. These he painted with delicacy and grace. There is much sentiment in them, which frequently becomes affectation.

## OIL PAINTING.

No. 19 *The Angel Gabriel.* (Copy) [Florence]

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**Unknown Italian Artists**

## PHOTOGRAPHS FROM DRAWINGS.

No. 718 *Back view of nude man.*

No. 716 *Bust of woman, side view.*

No. 720 *Head, full front.*

No. 685 *Unknown Master.* [Paris]

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**TURINI**

No. 713 *Photograph from Drawing.*

## Flemish School.

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### EYCK (Jan Van) (1390-1440)

"Experimented in oils, resins, and other natural and artificial mediums, and the result was his adoption of varnish painting, which the experience of four hundred and fifty years has proved to be wonderfully durable." Jan used an oleo-resinous varnish and its immixture with the colors gives ground for the supposition that it was nearly colorless. While for a long time, probably tempera continued to be used more or less with the varnish color, the fact of the introduction of the latter to painters exerted a vast influence on the art of painting. Fresco and tempera were the only mediums before varnish paint was discovered. The fresco painter was hurried by the fear that his plaster wall would dry before his painting was finished; the painter in tempera was a slave to the drying of a wash; both were hurried by their materials. But the oil painter has the one inestimable comfort of never being hurried by his material.

"The value of such a condition of things to the intellectual and imaginative faculties is beyond all estimate. It has been their emancipation from the tyranny of matter. The discovery of the unctuous medium gave us a means of expression which was not only far more powerful than any other of the graphic arts, but also incomparably more flexible and various in its efficiency. The proof of this lies in the fact that all civilized nations, though differing widely in their feelings about nature and their tastes in art, find that oil painting best expresses their own peculiar idiosyncrasy. To realize the effect which this discovery had on art criticism, we have only to recall the wonderfully feeble state of such literature in antiquity, when only definite form was understood, and nobody knew anything about those visual effects on which the modern art of painting is founded. (*Condensed from Hammerton's 'The Graphic Arts.'*)"

PHOTOGRAPH FROM PAINTING.

No. 179 *Portrait of Benolfino of Lucca and his wife.* [London]

Van Eyck is seen at his best in portraits. He frequently signed them on the frame and added the motto "As well as I can."



*SACRED AND PROFANE LOVE—TITIAN.*





MARRIAGE OF ST. CATHERINE—PAUL VERONESE.







*THE ALLEGORY OF CALUMNY—BOTTICELLI.*



**MEMLING (Hans)** (1425-1495)No. 181 *St. Ursula.*

[Bruges]

**MATSYS (Quentin) (Massys)** (1460-1530)

"Matsys was among the last of the Gothic painters in Flanders, and yet he and Mostert began the introduction of Italian features in their paintings, and the example spread until the indigenous Flemish art became a thing of the past."  
(*Van Dyke.*)

PHOTOGRAPH FROM PAINTING.

No. 174 *The Money Lenders.*

[Windsor]

**BRUEGHELS** (—— —)No. 645 *From drawing.*

[Vienna]

**HOEFNAGEL (George)** (1545-1600)

PHOTOGRAPH FROM DRAWING.

No. 633 *Crucifixion.*

[Dresden]

*Family of the donors at the cross.***RUBENS (Peter Paul)** (1577-1640)

One of the most brilliant, accomplished and versatile geniuses in the whole range of art. Keen delight in action and a strong love for superabundant physical strength are the elements of his style, with brilliant, fresh and splendidly treated coloring, which seems sometimes quite beyond the value of the subject. He was the founder of a large school, and as he has left over two thousand pictures, many of them must have been largely painted by his pupils. He considered it unnecessary to do more than important parts of his later pictures.

*Portrait of Isabella Brant*

## OIL PAINTING.

No. 2 *Meleagre and Atalanta.* (Copy) [Dresden]

Artemis having sent the Calydonian boar to ravage the country, Meleagre, with his hunters, undertook to slay the beast. Through the persuasions of Meleagre, his love, Atalanta, was allowed to join the hunt. She wounded the boar, which was then dispatched by Meleagre. In the picture, he is represented as presenting the head to his mistress. "The figure of Meleagre is well painted, but Atalanta, a corpulent and nearly nude princess, is awkwardly posed. The flesh tones are rendered with the painter's usual dexterity." (*Eastlake.*)

## PHOTOGRAPHS FROM PAINTINGS.

No. 177 *Descent from the Cross.* [Antwerp]

No. 178 <sup>y</sup> *The Havoc of War.* [Florence]

No. 754 *Portrait of Helen Fourment.* [Munich]

Life size, seated. Painted with marvelous skill and judicious management of color.

## FROM DRAWINGS.

No. 567 *Group of five women and five men.* [Vienna]

No. 568 *Adoration of the Magi.* [Paris]

No. 569 *Bust of Helen Fourment, second wife of the artist, and frequently his model.* [Florence]

## SUSTERMAN (Justus) (1597-1681)

Born in Antwerp; when quite young he went to Florence where he passed his life. He was an excellent draughtsman, a fine colorist, free in his execution, and altogether realistic. He painted portraits and historical and religious subjects.

## OIL PAINTING.

No. 20 *Portrait of the Prince of Denmark.*  
(Copy) [Florence]

**MIEL (Jan)** (1599-1664)

PHOTOGRAPH FROM PAINTING.

No. 186 *Portrait of Miel.***VAN DYCK (Antony)** (1599-1641)

Was a pupil of Rubens; spent several years in Italy, and was strongly influenced by the Italian schools. He was made court painter to Charles I. of England and remained in that country for the rest of his life. His style assumed an independent form, and that refinement which made him peculiarly the painter of the upper classes. His work is distinguished by incomparably clear, soft, and finely treated coloring.

OIL PAINTING.

No. 4 *Children of Charles I.* (Copy) [~~Florence~~ *Thurin* *Port*]PHOTOGRAPHS FROM PAINTINGS. [*Cardinal Bentivoglio*]No. 182 *The Repose in Egypt.* [Florence] [*Flora*]No. 183 *Portrait of Charles I.* [Paris]

Full length, standing; horse at right.

FROM DRAWINGS.

No. 570 *Portrait of d'Artus Wolfæert.* [Vienna]No. 571 *Two Herald's of the English.* [Vienna]No. 572 *Figure of a woman, with an enlarged detail of the right hand.* [Florence]No. 573 *Bust of an infant.* [Paris]**SNYDERS (F.)** (1579-1657)No. 611 *From drawing.* [Dresden]

**TENIERS** (1610-1690)

PHOTOGRAPHS FROM PAINTINGS.

No. 176 *The Village Fete.* [Paris]No. 176a *Kitchen Interior.***HUYSMANS** (Cornelis) (1648-1727)No. 630 *From drawing.* [Dresden]**Dutch School.****VAN LEYDEN** (Lucas) (1494-1533)

The leading artist of the early period.

No. 634 *From drawing.* [Dresden]No. 635 *From drawing.* [Florence]**BEHAM** (Hans Siebald) (1500-1550)

One of the best pupils of Durer.

No. 636 *From drawing.* [Vienna]**HALS** (Franz) (1584-1666)

"In giving the sense of life and personal physical presence, he was unexcelled. What he saw he could portray with the most telling reality. His brush was very broad in its sweep, very sure, very true. As a painter pure and simple, he is almost to be ranked beside Velasquez." (*Van Dyke.*)

PHOTOGRAPH FROM PAINTING.

No. 175 *Reunion of the Corps of Archers of St. Adrian.* [Harlem]

*of Henry D. [signature]*



**RUISDAEL (Saloman van) (1600-1670)**

In composition he was good, but his art had only a slight basis upon reality, though it looked realistic at first sight.

PHOTOGRAPH FROM DRAWING.

No. 642 *Landscape.*

[Vienna]

**REMBRANDT VAN RYN (1607-1669)**

Was born at Leyden and began the study of art in the studio of Peter Lastman, who had acquired a taste for rather artificial effects of light—a fact which was destined to lead Rembrandt to the most finished development of his marvellous chiaroscuro. A certain golden transparency pervades his earlier works, which reflect his happy domestic life with his lovely wife, Saskia van Ulenburg. After her death, and amid his great financial embarrassments, Rembrandt's energy and elasticity of temperament enabled him to produce his finest works. In his earlier years, he devoted himself to a simple, unartificial presentation of nature. A deep and passionate intensity of temperament impelled him to a new style, in which figures were made use of only to solve problems of the most daring kind. Bold, venturesome experiments with fantastic and even gloomy effects of light predominate. His biblical pictures portray scenes that suggest every day life. There is no trace in these of the ideal sense of form that marks the Italians, but masterful skill and strength, compensate for the lack of beauty, by life-like individuality, warmth of sentiment, and picturesque charm. In his later portraits, he strives more and more after effect, by which his figures appear bathed in a flood of artificial light. He works in the strong shadows with a bolder and broader touch. In his latest work, his clear tone is often quite lost in a gloomy effect of brown and gray. He has been called the "Shakespeare of painters and the prince of etchers." The striking lights and shades are seen in his etchings and engravings, as well as in his paintings. His paintings number about six hundred, and his engravings and etchings four hundred.

OIL PAINTINGS.

No. 11 *Portrait of an unknown man.* (Copy)

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*Woman*

[Florence]

- No. 13 *Portrait of himself and wife.* (Copy)  
[Dresden]

PHOTOGRAPHS FROM PAINTINGS.

- No. 190 *Supper at Emmaus.* [Paris]  
 No. 191 *The Parable of the Laborers in the Vineyard.* [Frankfort]  
 No. 192 *The Bath.* [Amsterdam]  
 No. 193 *Portrait of Rembrandt* (near 60 years of age) [London]  
 No. 194 *Danae.* [St. Petersburg]  
 No. 195 *Portrait of Rembrandt.* [Paris]  
 No. 196 *Venus and Cupid.* [Paris]  
 No. 197 *Portrait of a man.* [London]  
 No. 198 *A Flayed Ox.* [Paris]  
 No. 199 *Portrait of Rembrandt.* [Paris]  
 No. 200 *Portrait of a young man.* [St. Petersburg]  
 No. 201 *Simeon in the Temple.* [The Hague]  
 No. 202 *Rembrandt's Mother* (half length) [St. Petersburg]  
 No. 203 *Portrait of an Old Jew.* [St. Petersburg]  
 No. 204 *Woman taken in adultery.* [London]  
 No. 205 *Susanna at the bath.* [The Hague]  
 No. 206 *Portrait of William Burggraaf.* [Dresden]  
 No. 207 *Portrait of an old man.* [St. Petersburg]

- No. 208 *Portrait of a woman.* [St. Petersburg]
- No. 209 *Portrait of an old lady.* [London]
- No. 210 *Portrait of a Burgomaster.* [Antwerp]
- No. 211 *Portrait of Margaretha Hendrikse von Bilderdyk.* [Frankfort]
- No. 212 ✓ *Portrait of Rembrandt.* [Paris] *Also in v*
- No. 213 *Portrait of a Rabbi.* [London] *in v*
- No. 214 *Portrait of a man.* [Dresden]
- No. 215 *Portrait of a man.* [St. Petersburg]
- No. 216 *Portrait of an old man.* [St. Petersburg]
- No. 217 ✓ *Portrait of Elizabeth Jacobsdochter Bas.* [Amsterdam] *Also in v*
- No. 218 *Woman Bathing.* [Paris]
- No. 219 *Partrait of an old Jew.* [St. Petersburg]
- No. 220 *Portrait of an old man.* [Paris]
- No. 221 *Rembrandt's Mother.* [St. Petersburg]
- No. 222 *A Rabbi.* [London]
- No. 223 *Woman Bathing.* [Paris]
- No. 224 *Queen Artemisia receiving the cup containing the ashes of her husband.* (Detail) [Madrid]
- No. 225 *Lesson in Anatomy (Dr. Tulp).* [The Hague]

This picture, painted for the Corporation of Surgeons at Amsterdam, was kept there until 1828, when the company resolved to dispose of it for a charitable institution supported by them. There being some danger of its leaving the country in case of a sale, his majesty, the king, in order to prevent

this, became the purchaser for the sum of thirty-six thousand five hundred florins. It presents Professor Tulp giving a lecture on anatomy in the presence of seven medical men. The subject is extended on a table in front, and the professor, habited in a suit of black, relieved by a white pendant collar and a large slouched hat, sits on the further side of it. He appears to have been operating on the body and hand, as he holds a surgical instrument and is addressing himself to his auditors. On the right is a man with an oval countenance and sandy beard, his left hand placed on his breast. Close to the latter is a figure habited in a pink silk dress and represented in profile and leaning forward; behind these stand three men, one attired in dark gray figured silk dress; one remarkable for his animated countenance, holds a paper in his hand on which is written the names of the several persons. On the opposite side and front sit two men, one in a dark brown vest and full plaited white ruff, has his hand on his knee, while the other wears a gray dress and similar ruff, and is seen in profile. The company are assembled in an arched building, against the wall of which is attached a paper bearing the name of the artist and date 1632. The excellent production is finished throughout with the most elaborate care, accompanied with admirable purity and freshness of color and force of effect.

- No. **226** *Portrait of Rembrandt.* [Vienna]
- No. **227** *The Sweeper.* [St. Petersburg]
- No. **228** *Portrait of a lady holding a fan.*  
[London]
- No. **229** *Portrait of a young woman holding a pink.* [St. Petersburg]
- No. **230** *Portrait of a man.* [Paris]
- No. **231** *Fragment of "Dr. Dayman's Anatomy Lesson."* [Amsterdam]
- No. **232** *The Betrothed Jewess.* [Amsterdam]
- No. **233** *Landscape with Tobias and the Angel.*  
[London]



*DANAE—CORREGGIO.*







*THE FORGE OF VULCAN—VELASQUEZ.*





*THE HAVOC OF WAR—RUBENS.*



- No. 234 *Abraham at Table with the Angels.*  
[St. Petersburg]
- No. 235 *The Rabbi Manasseh Ben Israel.*  
[St. Petersburg]
- No. 236 *Portrait of a Turk.* [St. Petersburg]
- No. 237 *Portrait of Rembrandt.* [Vienna]
- No. 238 *Portrait of the Calligrapher Willemszon  
von Copenol.* [St. Petersburg]
- No. 239 *Portrait of Rembrandt's Mother.*  
[St. Petersburg]
- No. 240 *Portrait of a man.* [Dresden]
- No. 241 ✓ *Officers of the Guild of Cloth-Weavers.* *also in a*  
(Staal Meesters) [Amsterdam]

No words can describe, nor print convey, any impression of this creation. It is one of Rembrandt's three masterpieces, many critics even placing it above "The Night Watch" and "The Anatomy Lesson." The canvas is nine feet wide by six high. Behind a table, which stands out covered with a rich Persian rug, are grouped five middle-aged men. A figure, probably an officer of the Guild, stands in the rear listening with a half-smile to the dialogue. All these cloth merchants are looking in the same direction, as if someone had just interrupted the reading of a register of the Guild. They are dressed alike, black puritan-shaped hats, and the same sombre-colored coats; the only bit of color amongst the five is a richly fringed glove which the one seated on the right holds before him. But around and about and upon them a golden glow of lambent color is shed, which more than two centuries has hardly dimmed.

- No. 242 *Portrait of a man.* [London]
- No. 243 *Portrait of a woman.* [London]
- No. 244 *Portrait of a man.* [London]
- No. 245 *Abraham's Sacrifice.* (Detail of 257)  
[St. Petersburg]

- No. **246** *Landscape.* [Florence]
- No. **247** *Samson's Wedding.* [Dresden]
- No. **248** *The Shipbuilder and his Wife.* [London]
- No. **249** *Portrait of Rembrandt.* [Dresden]
- No. **250** *The Nun and the Child.* [St. Petersburg]
- No. **251** *Saskia, Rembrandt's first wife.*  
[Dresden]
- No. **252** *Portrait of a young man.*  
[St. Petersburg]
- No. **253** *An Old Peasant Woman Weighing Gold.*  
[Dresden]
- No. **254** *Portrait of a woman.* [St. Petersburg]
- No. **255** *Portrait of Rembrandt as an Officer.*  
[The Hague]
- No. **256** *The Adoration of the Magi.* [London]
- No. **257** *Abraham's Sacrifice.* [St. Petersburg]
- No. **258** *Portrait of a young warrior.*  
[St. Petersburg]
- No. **259** *Portrait of Rembrandt.* [London]
- No. **260** *Portrait of an old man.* [Dresden]
- No. **261** *Portrait of a woman.* [Antwerp]
- No. **262** *The Carpenter's Household.* [London]
- No. **263** *Portrait of Rembrandt.* [London]
- No. **264** *The Tranquil Sea.* [Vienna]
- No. **265** *Portrait of an old man.* [Dresden]
- No. **266** *Reconciliation of Isaac and Jacob.*  
[St. Petersburg]



- No. 267 *The Burgomaster Pancras and his Wife.*  
[London]
- No. 268 *A Young Jewess.* [St. Petersburg]
- No. 269 *Portrait of a woman.* [Paris]
- No. 270 ✓ *Sortie of the Banning Cock Company.* Also  
(The Night Watch) [Amsterdam] in 1

Painted in 1642. Twenty-nine life-sized civic guards are introduced, issuing pell-mell from their club house. Such guilds of arquebusiers had been painted admirably before, notably by Frans Hals (No. 175), but Rembrandt determined to throw life and animation into the scene. It is full of movement, and one can almost hear the barking of the dog. The dominant color is the citron-yellow uniform of the lieutenant wearing a blue sash, while a Titian-like red dress of a musketeer, the black velvet dress of the captain, and the varied green of the girl and drummer all produce a rich and harmonious effect. The background has become dark and heavy by accident or neglect, and the scutcheon on which the names are painted is scarcely to be seen.

- No. 271 *Descent from the Cross.* [St. Petersburg]
- No. 272 *Portrait, said to be the Countess of Desmond.* [Windsor]
- No. 273 *Potiphar's Wife Accusing Joseph.*  
[St. Petersburg]
- No. 274 *Portrait of a man.* [St. Petersburg]
- No. 275 *Portrait of Rembrandt's Mother.*  
[St. Petersburg]
- No. 276 *The Entombment.* [Dresden]
- No. 277 *Saskia, Rembrandt's first wife.*  
[Dresden]
- No. 278 *The Return of the Prodigal Son.*  
[St. Petersburg.]

- No. **279** *The Incredulity of St. Thomas.* [St. Petersburg]
- No. **280** *Portrait of Rembrandt.* [Florence]
- No. **281** *The Holy Family.* [St. Petersburg]
- No. **282** *Sacrifice of Manoah and his Wife.* [Dresden]
- No. **283** *Diana and Endymion.* [Vienna]
- No. **284** *Portrait of an old man.* [St. Petersburg]
- No. **285** *Portrait of a merchant Jew.* [London]
- No. **286** *Portrait of a man.* [Paris]
- No. **287** *The Denial of St. Peter.* [St. Petersburg]
- No. **288** *A Bittern Suspended by its feet.* [Dresden]
- No. **289** *Woman Bathing.* [London]
- No. **290** *Joseph's Coat.* [St. Petersburg]
- No. **291** *Portrait of Rembrandt.* (Detail of painting No. 13) [Dresden]
- No. **292** *Noli me Tangera.* [London]
- No. **293** *The Good Samaritan.* [Paris]

“The helpless suffering of the wounded man; the curiosity of the boy on tiptoe; the excited faces at the upper window, are all conveyed with masterly skill.” The handling is broad and free, while the tones pass into a dull yellow and brown with a marked predilection for deep, rich red.

- No. **294** *The Angel Raphael leaving Tobias.* [Paris]
- No. **295** *The Adoration of the Shepherds.* [London]

## PHOTOGRAPHS FROM DRAWINGS AND ETCHINGS.

- No. **560** *The death of the Virgin.* [Dresden]  
 No. **561** *The descent from the cross.* [Dresden]  
 No. **562** *Study of lion.* [Vienna]  
 No. **563** *Christ presented to the people.* [Dresden]  
 No. **564** *Christ presented to the people.* [Dresden]  
 No. **565** *Study of a man.* [Dresden]  
 No. **566** *A man writing by candle light.* [Dresden]
- 

**BOL (H.)** (1611-1680)

- No. **639** *From drawing.* [Dresden]
- 

**FLINK** (1615-1660)

Followed Rembrandt so closely that his work has passed for that of the master.

## PHOTOGRAPH FROM PAINTING.

- No. **737** *Portrait of a young girl.* [Paris]
- 

**TERBURG (G.)** (1617-1681)

"A painter of interiors, conversation pictures and small portraits. Though of diminutive scale, his work has the largeness of view characteristic of genius, and the skilled technic of a thorough artist. (*Van Dyke.*)

- No. **652** *From drawing.* [Dresden]  
 No. **653** *From drawing.* [Vienna]

**TEMPLE (Abraham van den) (1622-1672)**

PHOTOGRAPH FROM PAINTING.

No. **756** *A nobleman and his wife in their park.*  
[Berlin]

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**RUISDAEL (Jacob van) (1625-1682)**

He is put down, with perhaps unnecessary emphasis, as the greatest landscape painter of the Dutch school. His pictures abound in mountains, heavy dark woods and rushing torrents, and have considerable poetry in their composition, gloomy skies and darkened lights. In color they are cold and limited to a few tones. He was not appreciated in his own time and died in an alms house.

PHOTOGRAPH FROM PAINTING.

No. **185** *The Chase.* [Dresden]

FROM DRAWINGS.

No. **643** *Landscape.* [Paris]

No. **644** *Old Mill.* [Paris]

---

**STEEN (Jan) (1626-1679)**

"He satirized his own time with little reserve. He was a master of physiognomy, and at his best, his groups were well composed; his color was of good quality, and his brush was as limpid and graceful as though painting angels instead of Dutch boors. He was really one of the fine brushmen of Holland, a man greatly admired by Reynolds and many an artist since."

No. **629** *From drawing.* [Dresden]

---

**BAEN (Jan)**

No. **609** *From drawing.* [Dresden]

**METSU (Gabriel) (1630-1667)**

Belongs to the "Little Dutchmen," so called because of the small scale of their pictures and their *genre* subjects.

No. 640 *From drawing.* [Vienna]

No. 641 *From drawing.* [Dresden]

**VELDE (Adrian van de) (1635-1672)**

No. 628 *From drawing.* [Dresden]

**VERELST (Peter) (1614-1668)**

PHOTOGRAPH FROM PAINTING.

No. 187 *Portrait of a lady.* [Paris]

**MIERIS (Willem) (1662-1747)**

No. 647 *From drawing.* [Paris]

## German School.

**DURER or DUERER (Albert or Albrecht)**

(1471-1528)

Was the son of a goldsmith, who designed that he should follow the same occupation. He was a friend of Raphael's. In 1508 he was appointed court painter to Maximilian I., and was also patronized by Charles V. as court painter. Durer surpassed all painters and engravers of Germany in exuberance of imagination and in sublimity and correctness of design. He was successful in history, portraits, and landscapes. Vasari expresses the opinion that he would have equaled the great masters of Italy if he had been a native of Tuscany and had studied in Rome. Some critics regret the absence of the ideal

*Portrait of Himself  
(Engraving)*

in his works. He is the reputed inventor of the art of etching and the art of printing wood cuts in two colors. Among his masterpieces in painting are a "Crucifixion" (1511), "Adam and Eve," an "Adoration of the Magi," and the best known of all his paintings, "The Knight and Death." His engravings (on copper) of "Adam and Eve," "The Knight and Death," and "The Revelation of St. John" (on wood) are very celebrated.

"This artist," says Michiel, "has become the symbol of his epoch. An inexhaustible imagination, an intelligence which could observe life in its most delicate shades, a profound sentiment of grace, naivete, and sublimity, and an earnest spirit joined to the courage required for protracted studies, were the qualities which distinguished him."

#### PHOTOGRAPHS FROM PAINTINGS.

- |         |                                |            |
|---------|--------------------------------|------------|
| No. 184 | <i>Adoration of the Kings.</i> | [Florence] |
| No. 626 | <i>Portrait of Durer.</i>      | [Munich]   |

#### PHOTOGRAPHS FROM DRAWINGS.

- |         |  |            |
|---------|--|------------|
| No. 613 |  | [Vienna]   |
| No. 614 |  | [Paris]    |
| No. 615 |  | [Vienna]   |
| No. 616 | <i>Nuremburg Place, showing Durer's house.</i> | [Vienna]   |
| No. 617 | <i>Head of a negro.</i>                        | [Florence] |
| No. 618 |  | [Vienna]   |
| No. 619 |  | [Vienna]   |
| No. 620 |  | [Vienna]   |
| No. 621 | <i>View of the Port of Antwerp.</i>            | [Vienna]   |
| No. 622 |  | [Vienna]   |
| No. 623 | <i>Study for St. John.</i>                     | [Vienna]   |





*THE TRANQUIL SEA—REMBRANDT.*





ABRAHAM AT TABLE WITH THE ANGELS REMBRANDT.



- No. 624 *The Virgin seated under a magnificent portico, holding the Infant upon her lap; at her feet little angels and two rabbits. In the foreground, St. Joseph.* [Basle]
- No. 625 [Florence]
- No. 627 [Vienna]

### CRANACH (Lucas) (1472-1553)

His work was rather strained in proportions, and not always well drawn, but graceful even when not truthful. The lack of aerial perspective and shadow masses, gave his work a queer look, and he was never much of a brushman. His pictures were typical of the time and country, and for that and their strong individuality, they are ranked among the most interesting paintings of the German school.

FROM DRAWINGS.

- No. 648 [Vienna]
- No. 649 [Vienna]
- No. 650 [Dresden]
- No. 651 [Dresden]

### GRUN (Hans) (Grien or Baldung) (1476-1545)

FROM DRAWING.

- No. 646 [Vienna]

### DEUTSCH (Nicolaus) (1484-1530)

PHOTOGRAPH FROM DRAWING.

- No. 631 *The Watchman.* [Basle]

### HOLBEIN (Hans) (The Younger) (1497-1554)

At an early age, he removed to Basle, where, after practising his art for a time, he was recommended by Erasmus to the

*Portrait of Sir Richard Southwell*

English chancellor, Sir Thomas More. He was introduced to King Henry VIII., who gave him abundant employment and a large pension. He devoted himself, while in England, chiefly to portrait painting, and his numerous productions in this department are esteemed masterpieces. His drawings, upwards of eighty in number, represent the principal personages of Henry VIII.'s court. Among his greatest historical pictures are the celebrated "Dance of Death," "The Adoration of the Shepherds and Kings," and a "Last Supper." "His works," observes Cunningham, "have sometimes an air of stiffness, but they have always the look of truth and life. He painted with great rapidity and ease, wrought with his left hand, and dashed off a portrait at a few sittings."

#### PHOTOGRAPHS FROM PAINTINGS.

- |         |                                   |         |
|---------|-----------------------------------|---------|
| No. 188 | <i>Portrait of Erasmus.</i>       | [Paris] |
| No. 189 | <i>Portrait of Ann of Cleves.</i> | [Paris] |
| No. 755 |                                   |         |

#### FROM DRAWINGS.

- |         |                             |           |
|---------|-----------------------------|-----------|
| No. 574 | <i>The Lady Barkley.</i>    | [Windsor] |
| No. 575 |                             | [Basle]   |
| No. 576 | <i>The Lady Audley.</i>     | [Windsor] |
| No. 577 | <i>Southwell Knight.</i>    | [Windsor] |
| No. 578 |                             | [Basle]   |
| No. 579 |                             | [Windsor] |
| No. 580 |                             | [Basle]   |
| No. 581 | <i>The Lady Henegham.</i>   | [Windsor] |
| No. 582 | <i>Brooke, Lord Cobham.</i> | [Windsor] |
| No. 583 |                             | [Basle]   |
| No. 584 | <i>Anna Bollein, Queen.</i> | [Windsor] |
| No. 585 | <i>The Lady Eliot</i>       | [Windsor] |
| No. 586 | <i>The Strange Knight.</i>  | [Windsor] |



No. 587		[Dresden]
No. 588		[Basle]
No. 589		[Windsor]
No. 590	<i>The Duchess of Suffolk.</i>	[Windsor]
No. 591		[Basle]
No. 592		[Windsor]
No. 593		[Basle]
No. 594		[Basle]
No. 595		[Basle]
No. 596	<i>The Elliott Knight.</i>	[Windsor]
No. 597		[Basle]
No. 598		[Windsor]
No. 599	<i>The Lady Mentas.</i>	[Windsor]
No. 600		[Basle]
No. 601	<i>Edward, Prince of Wales.</i>	[Windsor]
No. 602		[Basle]
No. 603		[Windsor]
No. 604		[Basle]
No. 605		
No. 606		
No. 607		[Basle]
No. 608		[Basle]

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**PENEZ (Geo.) (1500-1550)**

No. 638	<i>From drawing.</i>	[Florence]
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**ALDEGREVER (Heinrich)** (1502-1558)

No. 637 *From drawing.* [Dresden]

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**MENGES (Anton Rafael)** (1728-1779)

PHOTOGRAPH FROM PAINTING.

No. 759 *Portrait of a lady.* [Paris]

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**KLEUGEL (Johann C.)** (1751-1824)

No. 612 *From drawing.* [Dresden]

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**REINHARD (Johann)** (1761-1847)

No. 632 *From drawing.* [Dresden]

---

**HERMAN (Karl)** (1802-1880)

No. 610 *From drawing.* [Dresden]

### Spanish School.

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**VELASQUEZ (Don Diego Rodriguez de Silva y)** (1599-1660)

Born at Saville of a noble family of Portuguese origin, he early manifested the artistic talent and discovered that the study of nature was the surest guide to perfection for an artist. He painted pictures of the common life which he saw and nothing of which he had not the model before him. He adhered to color, form and outline of whatever he represented, and acquired wonderful skill in taking likenesses. In 1622 he went to Madrid and gained the position of court painter. The service of Philip IV. gave Velasquez full opportunity to perfect himself as a portrait painter, for the King was never weary of

multiplying pictures of himself, his Queens and children. Equally strong in historical subjects, portraiture, *genre* and landscape, he treats all with the composure of a great and tranquil intelligence. Equally master of form, light, color and perspective, his canvas everywhere shows the hand of a skilled technician. One of the greatest exponents of the theory of naturalism, he painted no more than he could see; and if romance and heroic emotion lay far without his ken and beyond his reach, he had such insight into the plain truths of things, such an absolute command of means, as to rank him with the kings of art.

## OIL PAINTING.

No. 18 *Portrait of Philip IV.* (Copy) [Florence]

## PHOTOGRAPHS FROM PAINTINGS.

No. 296 *Portrait of an old woman.* [Madrid]

No. 297 *Portrait of Philip IV., King of Spain.*  
[Paris]

No. 298 *Portrait of Infante Don Ferdinand of Austria.* [Madrid]

No. 299 *Portrait of Infanta Maria Teresa of Austria.* [Madrid]

No. 300 *Portrait of Buffoon of Philip IV., surnamed Don Juan of Austria.* [Madrid]

No. 301 *Portrait of Dwarf of Philip IV., surnamed Don Antonio Ingles.*

No. 302 *Portrait of Infanta Maria Margarita.*  
[Paris]

No. 303 *St. Anthony, Abbot, Visiting St. Paul, Hermit.* [Madrid]

In a dreary solitude, three scenes are represented. On the right, the stranger knocking at the door of the cell, which the hermit has hollowed out of the rock; in the center, the two old men, engaged in holy conference, are receiving the double allowance of bread brought by the raven; on the left,

St. Anthony is seen praying over the body of St. Paul, while two lions are digging with their claws the grave of the dead hermit. Excepting for the fact of there being several scenes in the same picture, which is no longer allowed, the original painting might be considered a masterpiece. The landscape is treated with great breadth and freedom.

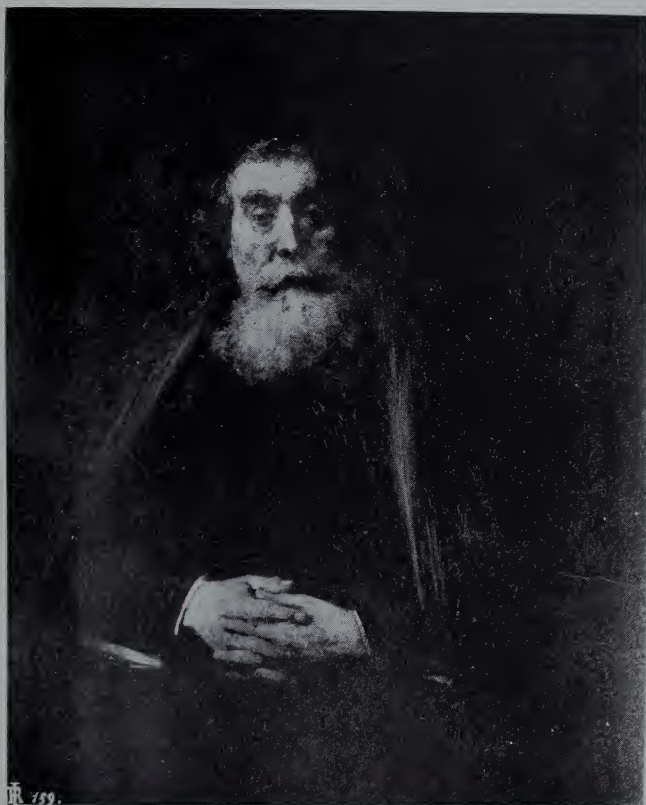
- No. **304** *Portrait of Don Pedro Moscoso de Altamira, Dean of the Royal Chapel at Toledo, afterward Cardinal.* [Paris]
- No. **305** *Portrait of a Sculptor.* [Madrid]
- No. **306** *Portrait (equestrian) of Philip IV., King of Spain. (See No. 18)* [Florence]
- No. **307** *Portrait of Donna Mariana of Austria.* [Madrid]
- No. **308** *Portrait of Don Antonio Alonzo Pimental.* [Madrid]
- No. **309** *Portrait of Conde Duque de Oliverez.*
- No. **310** *Portrait (eq.) of Philip IV., King of Spain.* [Florence]
- No. **311** *Portrait of Philip IV., King of Spain (in youth).* [Madrid]
- No. **312** *Portrait of Philip IV., King of Spain (in hunting costume).* [Madrid]
- No. **313** *Portrait of a young woman.* [Paris]
- No. **314** *The Idiot. "El Bobo de Coria."* [Madrid]
- No. **315** *Adoration of the Shepherds.* [London]
- No. **316** *Portrait of Infante Don Balthazar Carlos (at the age of six).* [Madrid]

- No. 317 *Portrait (eq.) of Infante Don Balthazar Carlos.* [Madrid]
- No. 318 *Portrait of Donna Mariana of Austria.* [Madrid]
- No. 319 ✓ *Portrait of Pope Innocent X. (J. B. <sup>Albani</sup> Pamfili), 1574-1655.* [Rome] *in c*
- No. 320 *Portrait of Conde, Duque de Oliverez.* [St. Petersburg]
- No. 321 *Æsop. (Full length)* [Madrid]
- No. 322 *Portrait of the Artist (by himself).* [Rome]
- No. 323 *Portrait of Cardinal Gaspar de Borja (Borgia).* [Frankfort]
- No. 324 *Philip IV. at Prayer.* [Madrid]
- No. 325 *Portrait (eq.) of Conde, Duque de Oliverez.* [Madrid]
- No. 326 *Head of Æsop. (Detail of No. 321)* [Madrid]
- No. 327 *An Old Monk. (Attributed)* [St. Petersburg]
- No. 328 *Portrait of Infanta Maria Margarita Theresa of Spain.* [Frankfort]
- No. 329 *Menippus (a cynic philosopher).* [Madrid]
- No. 330 *Spanish Landscape.* [The Hague]
- No. 331 *Menippus. (Detail of No. 329)* [Madrid]

- No. **332** *Portrait of Dwarf of Philip IV., called "El Primo."* [Madrid]
- No. **333** *The Coronation of the Virgin.* [Madrid]
- No. **334** *Christ of the Column.* [London]
- No. **335** *Portrait of Philip IV.* [St. Petersburg]
- No. **336** *Portrait of a man.* [Dresden]
- No. **337** *Portrait of Infante Don Balthazar Carlos.* [The Hague]
- No. **338** *Mars.* [Madrid]
- No. **339** *Portrait of Infante Don Balthazar Carlos, son of Philip IV.* [Madrid]
- No. **340** *Portrait (eq.) of Donna Margarita of Austria, Queen of Philip III.* [Madrid]
- No. **341** *Portrait of Dwarf, surnamed Don Sebastian de Mora.* [Madrid]
- No. **342** *Crucifixion.* [Madrid]
- Painted in 1639 for the Convent of San Placido. It has not the dim landscape and lowering clouds usual in the treatment of this subject, and the absolute blackness of the background seems to intensify the light color of the figure, which is severely simple and sculpturesque.
- No. **343** *Portrait of Buffoon of Philip IV., surnamed Pablellos de Valladolid.* [Madrid]
- No. **344** *Portrait of Infante Don Carlos, second son of Philip III.* [Madrid]
- No. **345** *The Child of Vallecas.* [Madrid]
- No. **346** *Dead Soldier.* [London]

Known by the name of "Orlando, Dead." (Attributed.)





*PORTRAIT OF UNKNOWN MAN—REMBRANDT.*





*MADONNA AND CHILD—MURILLO.*



No. 347 *Portrait (eq.) of Queen Isabella de Bourbon.* [Madrid]

No. 348 ✓ *The Maids of Honor (Les Maninas).* *Also in* [Madrid]

Representing the Infanta Margarita and her maids of honor and dwarfs. In respect to aerial and linear perspective, local color and animal and human life, it is considered almost unrivaled.

No. 349 *The Surrender of Breda.* [Madrid]

Also known as "The Lances" from the line of soldiers with uplifted pikes relieved against the sky, behind the Marquis of Spinola, who, with graceful dignity, receives the keys from Prince Justin of Nassau.

Remarkable alike for the feeling and expression of the figures and for technical execution, with added interest from having the portrait of the artist at the left. Was etched by the French artist Laguillermie in 1875.

No. 350 *The Meeting of Artists.* [London]

Gives a most successful attempt at solving the crucial difficulty of representing with equal honors, many persons on a single canvas and has added interest from showing the portraits of Velasquez and Murillo at the left.

No. 351 ✓ *The Tapestry Weavers (Las Hilanderas).* *Also in* [Madrid]

A large composition in the original, showing the interior of the royal manufactory dimly lighted, with a group of work-women occupied with the various employments of their trade, while, in the background, three ladies are regarding some completed tapestries hung for their inspection. "This picture has all the marvelous blending of color of Velasquez's latest works, a soft and rounded outline, great transparency of tone, simple handling and breadth of treatment."

No. 352 *The Drinkers ("Los Burrachos").* [Madrid]

The original painting life-size, a composition of nine figures representing a young peasant crowned with vine leaves, enthroned upon a wine cask, initiating a novice into the Bacchic-

rites. The whole composition teems with the very essence of revelry and its humor entitles Velasquez to the name of the "Hogarth of Andalusia."

No. **353** *The Forge of Vulcan ; or, Apollo at the Forge of Vulcan.* [Madrid]

(Original 10½ x 8 ft.)

Executed in Italy; it marks the change to Velasquez's second period, showing free handling and skill in anatomy. "It represents Vulcan in his cavern with his companions, hearing from Apollo the tale of the infidelity of Venus. Had the speaker been conceived and painted with as much force and truth as are his auditors, this picture would have been unexcelled in dramatic effect. But unhappily, Apollo is wanting in all the attributes of beauty and grace with which poetry has invested him. The modeling, action and treatment of light and shade are masterly."

No. **354** *Portrait of a man.* [Dresden]

No. **355** *Portrait (eq.) of Philip IV.* [Madrid]

No. **356** *Portrait of Philip III.* (Madrid]

FROM DRAWINGS.

No. **558** *Head of man.* [Florence]

No. **559** *Head of a young boy, laughing.* [Dresden]

## MURILLO (Bartolome Esteban) (1618-1682)

At the age of twenty-four, he went to Madrid, where he derived advantage from the friendly counsels of Velasquez and perfected himself in his art. Having returned to Seville, in 1645, he soon acquired a high reputation in historical pictures, portraits, and other branches of painting. He was patronized by the King of Spain and adorned the churches of Madrid, Seville and Cadiz with his works. As a colorist, he surpassed all other Spanish artists. His productions are remarkable for originality, fidelity to nature, freedom of touch, and softness, splendor and harmony of color. He delighted and excelled in the representation of virgin saints and beggar-boys at play.



His ideas, models, and mode of expression were purely Spanish. He has justly been called "The Painter of the Conception," and has represented this subject with unrivaled grace and tenderness. He has varied the age, the style of beauty, and the surroundings of the Virgin, in almost numberless pictures, but all breathe the same purity and spotless innocence; all are the fitting representation of that Mother of Christ who holds so high a place in the religion of the South. Among his masterpieces are "The Marriage of St. Catherine," "A Young Beggar," a "Holy Family," "St. Elizabeth of Hungary" and "St. Anthony of Padua." Murillo died in consequence of a fall from a scaffold while painting the upper part of the large picture of the "Marriage of St. Catherine."

## OIL PAINTING.

No. 17 *Madonna and Child.* (Copy) — <sup>*Rome*</sup> [Florence]

## PHOTOGRAPH FROM PAINTING.

No. 357 *The Young Beggar.* [Paris]

## French School.

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**CLOUET (Francois)** (1500–1572)

No. 726 *Photograph from drawing.* [Dresden]

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**POUSSIN (Nicolas)** (1593–1665)

Founder of the classic and academic in French art, and in influence, the most important man of the century. His work showed great intelligence and had an elevated style that made it impressive. It reflected nothing French, however, and he himself might be put down as an Italian of the Decadence. His drawing was correct but severe; the composition agreeable but formal.

## PHOTOGRAPH FROM PAINTING.

No. 171 *Bacchanal.* [Paris]

**LORRAINE (Claude) (1600-1682)**

Called Lorraine from the province in which his native town was situated. He differed from Poussin in making his pictures depend more strictly upon landscape than upon figures. "His three great charms are: the unlimited space expressed in his pictures, effected by the use of soft vapor to define separate distances, and equaled, perhaps, only by Corot; the effects of air, shown in veiling and subduing outlines and tints; and the brilliant effects of light on a charming coloring."

PHOTOGRAPH FROM PAINTING.

No. 466 *The Embarkation of the Queen of Sheba.*  
[London]

FROM DRAWINGS.

No. 731 *Landscape.* [Paris]

No. 732 *Landscape.* [Florence]

No. 733 *Landscape.* [London]

No. 734 *Landscape.*

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**CHAMPAIGNE (Philippe de) (1602-1674)**

PHOTOGRAPHS FROM PAINTINGS.

No. 168 "*Les Religieuses,*" *Portraits of Mother Agnes and The Artist's Daughter.*  
[Paris]

No. 169 *Portrait of Richelieu.* [Paris]

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**WATTEAU (Antoine) 1684-1721)**

The first truly national French painter, portraying, from thoroughly French promptings, the French life around him. His subjects were trifling bits of fashionable scenes from the opera, fetes and balls. His characters are beautifully unreal, but his work was original, decorative and charming. He introduced a new spirit and new subject into art, the epic style

of the Italian being laid aside in favor of *genre* treatment. He was a brilliant painter, not a great one in thought or imagination. Unfortunately he set a bad example by his gay subjects, and those who came after him carried his gaiety and lightness of spirit into exaggeration.

No. 470 *The Embarkation to the Isle of Cythera.* [Paris]

No. 471 "*L'Indifferent.*" (*The Indifferent One.*) [Paris]

No. 472 "*La Finette.*" (*The Cunning Woman.*) [Paris]

PHOTOGRAPHS FROM DRAWINGS.

No. 728 *Head of a young girl.* [Paris]

No. 729 *Study of two figures.* [Vienna]

No. 730 *Study in drapery.* [Paris]

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**LANCRET** (1690-1743)

No. 724 *Photograph from drawing.* [Dresden]

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**VAN LOO**

PHOTOGRAPH FROM PAINTING.

No. 179 *Portrait of a woman.* [Paris]

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**CHARDIN** (1699-1779)

PHOTOGRAPH FROM PAINTING.

No. 173 *The Blessing.* [Paris]

**BOURCHARDON** (1698–1762)

PHOTOGRAPH FROM DRAWING.

No. 727 *Vintage Time.* [Paris]

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**LE NAIN**

PHOTOGRAPH FROM DRAWING.

No. 725 *Peasants.* [Paris]

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**GREUZE** (Jean Baptiste) (1725–1805)

PHOTOGRAPH FROM PAINTING.

No. 167 *Portrait of the Artist.* [Paris]

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**PRUDHON** (Peter Paul) (1758–1823)

PHOTOGRAPH FROM PAINTING.

No. 172 *The Assumption of the Virgin.* [Paris]

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**GIRODET-TRIOSON** (1767–1824)

PHOTOGRAPHS FROM PAINTINGS.

No. 468 *Sleeping Endymion.* [Paris]No. 757 *The Deluge.* [Paris]

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**GROS** (Antoine Jean) (1771–1835)

The greatest of David's pupils. His distinction springs more from the fact that he ceased to imitate the followers of the strictly classic school and began to originate. By choosing for his subjects Napoleonic battle-pieces, he unconsciously led the way toward romanticism.

PHOTOGRAPH FROM PAINTING.

No. 469 *After the Battle of Eylau.* [Paris]

**GERICAULT (Jean Louis) (1791-1824)**

Gros had made innovations on the classic in his battle-pieces, but the first positive dissent from classic teachings was made by Gericault in the Salon of 1819, with "Raft of the Medusa."

PHOTOGRAPH FROM PAINTING.

No. 467 *Portrait of a man.* [Paris]

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**CHEVANNES (Puvis de) (1824- —)**

PHOTOGRAPH FROM PAINTING.

No. 464 *The Poor Fisherman.* [Paris]

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**LA CAZE**

PHOTOGRAPH FROM PAINTING.

No. 465 *Portrait of an artist.* [Paris]

## English School.

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**GAINSBOROUGH (Thomas) (1727-1780)**

PHOTOGRAPH FROM DRAWING.

No. 735 *Portrait of Gainsborough.* [London]

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**BONNINGTON (R. P.) (1801-1828)**

No. 736 *Photograph from painting* [Paris]

*Hungarian***Russian School.**

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**MUNKACSY (M. de) (~~Living~~)****No. 479** *Christ before Pilate.*

[Philadelphia]

**Nos. 480-487** *Details of above.*  

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*PORTRAIT OF PRINCE OF DENMARK—SUSTERMAN.*





*PORTRAIT OF PHILIP IV.—VELASQUEZ.*



## SCULPTURE.

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### CASTS FROM THE ORIGINALS.

#### No. 73 *Nike (Victory)*. (Reduced) [Paris]

Found on the isle of Samothrake, in a much more mutilated condition than here represented. A Parian marble female figure of colossal proportions, and fully draped. She has just alighted on the prow of a ship, and sweeps down with lightning speed; the powerful form, with its rushing drapery, seeming to force a way for the imposing goddess of victory. The prow was found in an even more mutilated state, but has been slowly fitted and supplemented, so that the statue stands once more upon its fitting base, as it stood at the head of a long valley filled with the statues, stoa and temples of the shrine.

#### No. 55 *Apollo Belvedere*. [Rome]

The original figure is in the Vatican, where it has stood since the time of Michael Angelo, and takes its name from that of the room in which it is contained, the enclosed portico, Belvedere, beautiful view.

The god is represented stepping lightly forward; his beautiful, manly body naked, save for a light chlamys, which falls from his left shoulder over the arm with which, it was formerly supposed, he held his bow. The head, turned a little toward the side, is raised in an attitude full of spirit; the clear eye seems to follow the effect of the arrow that has just left the string; and an alert, vigorous life animates the proudly parted lips, and breathes from the dilated nostrils. It is thus that one might picture the god of light at the moment when he had launched the fatal shaft against the Python, and his whole god-like beauty was still thrilling with the noble wrath that filled his soul. There is something wonderfully striking, bold, and full of action, in the impression that the work produces; and however much the rhythmic harmony of the form, the exquisite curve of the outlines, and the nobility of the whole structure of the body, may speak of the immortal beauty of the god, the observer is nevertheless most delighted by the animated aspect of the head, the fiery life of the proud features. Schnaase rightly calls the Apollo the most brilliant piece of

sculpture of ancient times. It cannot be denied that the effort of the artist to give the effect of the moment of action is carried so far as to produce something startling and striking; and, although the somewhat theatrical impression which the statue makes may be brought about by the badly restored hands and their peculiar spread-out position, a tendency in that direction is observable even without this damaging addition. The Apollo was discovered in Porte d'Anzo (the ancient Antium), a favorite resort of the earlier Cæsars. That it is, however, only the copy of a Greek original, has been proved by the discovery of other imitations, which may be traced back to the same work. The most important of these is a bronze statuette belonging to Count Sergei Stroganoff at St. Petersburg, and discovered at Paramythia, near Janina, in 1792. It gives precisely the same position and action of the god, but shows that, instead of holding a bow in the broken and falsely restored left hand, he held the ægis with the head of Medusa, which he was extending toward some enemy.

No. 61    *Venus of Milo.* (Original in the Louvre)  
[Paris]

This statue, one of the most celebrated antiques, has been attributed to a period about 400 B. C. It was found in 1820 in an excavation on the island of Milo, ancient Melos. It was in two large pieces and several fragments; the knot of hair on the back of the head was broken off in the removal from the place of discovery to the Turkish vessel on which it was first embarked. It was evidently made in two pieces, as the blocks are not of exactly the same marble, the surfaces in contact are hollowed slightly, and the remains of two holes which once held tenons of iron are visible. Why the sculptor used two pieces in a country where marble of suitable size was easily attainable, may never be discovered. The division occurs about the waist, where the plaster casts are usually separated. The plinth and left foot, as well as the arms, the tip of the nose, and a part of the lips were gone; and M. Clarac undertook to restore the plinth, foot, and damaged portions of the face. During the siege of Paris by the Prussians, the Venus was carefully boxed and placed beneath the surface of the earth to guard it from shells and actual robbery. The moisture removed the plaster used in its restoration, and the marble when restored to daylight was in the same condition as when first discovered. M. Felix Ravaisson, the accomplished keeper of the antiques at the Louvre, examined the statue anew; and,



in a report made to the government, as well as in a most interesting pamphlet published in 1871, urges that the ancient and exquisite marble be left unharmed by the hand of a restorer, as have been the Theseus and Parthenon marbles of the British Museum. The nose and the lips are necessary restorations, but the foot and its support, whatever that may have been, are not needed to give the noble sculpture all its grace and attractiveness. The figure, from the waist down, is inferior both in marble and execution.

M. Ravaissou, referring to the many representations of Venus and Mars, both in sculpture and painting, shows, with much probability, that the Venus of Milo once formed part of a group—Love disarming War, the loveliest attributes of woman restraining the rude hand of man, or it may be the token of the family, where woman is supreme. It must be remembered that, according to many authorities, Mars was the lawful husband, not the adulterous lover of Venus. Of these two interpretations the reader must make choice, for no one could imagine the head to be that of the Cyprian Venus.

In speaking of this figure, Mr. Lubke remarks: "This is the only statue of Venus that has come down to us which represents the *goddess* and not merely a beautiful woman. The power and grandeur of form, over which the infinite charm of youth and beauty is diffused, is in harmony with the pure and majestic expression of the head, which, free from human infirmity, proclaims the calm self-sufficiency of divinity. The magnificence of this work, which, in spite of its excellence, was in nowise famed among the ancients, allows us to infer to some extent what must have been the beauty of those vanished creations which excited the admiration of all antiquity.

Mrs. Lucy Mitchell says: "The statue had suffered hard usage previous to shipment, the sensitive marble having been dragged over a stony road to the shore."

A mutilated inscription, "[Alex]andros, (or Agesandros), son of Menides, of Antiocheia, on the Meander, made the work" appears on a drawing of the statue made by the painter Debay, one year after its discovery. There is the strongest reason to believe that this inscription was purposely destroyed as too inconvenient a witness to the late origin of the statue, which high officials desired to have pass for a work of the very acme of Hellenic art, calling it a masterpiece of Praxiteles himself.

Had the art world at that time been familiar with the Pergamon sculptures of the much later second century B. C., the date of the great statue would have been evident from the

similarity to them in style, while the shape of the inscribed letters would doubtless also have betrayed its kinship to the works of that age.

## No. 57 *Venus de Medici.*

[Florence]

One of the most famous antique female statues now in existence, ranking with the Apollo Belvedere. It is uncertain where it was found. It was once in the gardens of the Medici at Rome, and was moved thence to Florence some time during the seventeenth century. The marble bears the mark of rough usage. The left forearm and all of the right arm are modern restorations by Ferratta, to whom are due the too slender fingers.

In the original, the ears are pierced for ornaments and the arm shows the mark of an armlet. It is inscribed as by Cleomenes, and belongs to the era of Cæsar and Augustus.

"High as this work stands from the softness of its treatment, from the harmonious rythm of the lines, and from the delicate beauty of the slender, youthful form, it remains far inferior in feeling to the works of the earlier period. The beauty of a goddess in her unconscious majesty is not represented here as in the Venus of Milo; we see nothing but the charms of a coquettish woman, who, from her apparently modest bearing, seems to challenge the admirer, whose notice she is seeking.

She is one of the very distant changes rung on that celebrated art creation of antiquity, the Cnidian Aphrodite (Venus) of Praxiteles. The old authors are filled with the fame of the latter and they relate that the Bithynian king, Nicomedes, offered the Cnidians the payment of their state debt in exchange for this wonderful work. The artist had represented the goddess entirely nude, but had modified this bold innovation by making her left hand about to take up a garment, as though she had just emerged from the bath, while with her right hand she modestly shielded her person.

"The Medician Venus, when found, was broken into eleven pieces, only the hands and a portion of the arms were wanting. There were ornaments in the ears, and her elegantly arranged hair was gilded. She is sprung from the Cnidian Venus, only her nakedness did not now need to be accounted for by the bath. The dolphin by her side is merely a support and has no reference to her having sprung from the sea." (*Muller Ancient Art and Its Remains.*)

**DONATELLO** (1386-1468)

There is a powerful masculine energy displayed in everything which Donatello undertook, and his earlier work more especially shows a deep study of the antique. An effort after sharp individualization, however, became a characteristic, and, as compared with this, beauty was a matter of indifference to him. It entered his work but rarely and, as it were, by accident.

No. 53 *Bust of a young girl (giovinetta).*

No. 55 *Profile of a young woman.*

No. 56 *Profile—St. Cecilia.*

From a marble in the possession of Lord Elcho.

No. 62 *Head of a laughing child.* [Vienna]

From a marble in the Nuller collection.

No. 63 *Head of Niccolo da Uzzano.*

No. 66 *Profile—young St. John.*

No. 68 *Bust of young St. John.*

No. 70 *Bust of a young woman.* [Paris]

From a sculpture in wood, reproducing Cecilia Gonzaga. (Attributed).

No. 77 *Head of a child.* [Paris]

**ROBBIA (Luca della)** (1400-1481)

One of the best Tuscan sculptors of the fifteenth century. Most of his figures are extremely beautiful, and of noble action, and the drapery is treated purely and well. His numerous glazed terra-cottas form the most attractive ornaments of nearly every church about Florence.

No. 54 *Head of Vecchio.*

No. 59 *Bust—Virgin and Infant. (Bas relief)*  
[Florence]

Lunette over the door of the Chapter of the Novicetates in the church of Santa Croce.

**POLLAJOLO (Antonio del) (1429-1498)**

An eminent Italian sculptor, who was also a painter and goldsmith. He is excellent in composition and in knowledge of anatomy.

No. 52 *A young soldier.*

No. 69 *Portrait of an unknown man.*

From a terra-cotta without glaze. (Attributed).

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**SETTIGNANO (Desiderio da) (1431-1484)**

A pupil of Donatello. Raphael's father speaks of his delicate, sweet and captivating style.

No. 64 *Infant Jesus holding in his hand a crown of thorns.*

This "Bambino" was carried by the children in the procession that celebrated the "burning of vanities," instigated by Savonarola.

No. 78 *Head of child—with base.*

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**FIESOLE (Mino da) (1431-1494)**

His work is praised for its "sweetness and light."

No. 51 *Bust of Bishop Vescovo Leonardo Salutati.* [Florence]

From the Duomo di Fiesole.

"One of the most vivid and finished portraits ever made in marble."

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**VERROCCHIO (Andrea) (Cione de Michele) (1435-1488)**

Called Verrocchio on account of the correctness of his eye. As the teacher of da Vinci, he exercised a powerful influence upon Italian art. (See page 13.)

No. 65 *Boy playing with a dolphin.* [Florence]

From an exquisite bronze fountain in the court of the Palazzo Vecchio.

"Nothing can be gayer or more lively than the expression and action of this child, and there is no modern bronze combining such beautiful treatment with such perfection of art. A half flying, half running motion is represented, its varied action still true to the center of gravity." (*Rumohr.*)

No. 74 *David (Victorious) with the head of Goliath.* [Florence]

From bronze in the National Museum.

**MAJANO (Benedetto da)** (1442-1498)

One of the most important and pleasing artists of the time.

No. 60 *Architectural base with festoons of fruit.*

No. 67 *Relief from base of altar.*

No. 71 *Bust of Pietro Mellini, a Florentine merchant.* [Florence]

In the National Museum.

**ROVEZZANO (Benedetto da)** (1490-1550)

An Italian sculptor born near Florence.

No. 50 *Candelabra.* [Florence]

Ornate panel from the altar in the Church of the Holy Trinity.

No. 72 *Candelabra.* [Florence]

Ornate panel from the altar in the Church of the Holy Trinity.

No. 75 *Ornamental column.* [Florence]

From the above named altar.

No. 76 *Ornamental column.* [Florence]

From the above named altar.



## PHOTOGRAPHS FROM SCULPTURE.

No. 744	<i>Torso.</i>	[Florence]
No. 745	<i>Jupiter.</i>	[Vatican]
No. 746	<i>Fortune.</i>	[Vatican]
No. 747	<i>Polymnie.</i>	[Paris]
No. 748	<i>Venus.</i>	[Paris]
No. 749	<i>Ampelos.</i>	[Florence]
No. 750	<i>Pertinax.</i>	[Vatican]
No. 751	<i>Faustinus.</i>	[Vatican]
No. 752	<i>From Bronze by Cellini.</i>	[Florence]
No. 753	<i>Lion attacking a man.</i>	[Paris]

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## OMISSIONS.

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- No. **370** *Miracle of St. Mark (Tintoretto)*. (See  
page 40) [Venice]
- Nos. **371-2** Solari.
- No. **373** Sassoferrato.
- No. **555** Garofalo.
- No. **654** Zasinger.
- No. **667** Il Pordenone.
- Nos. **683-4** Fra Bartolomeo. (Page 26)
- No. **711** Lippi. (Page 10)
- No. **712** Carpaccio. (Page 19)
- No. **717** Unknown Master.
- No. **723** Grandi.
- No. **739** Schidone.
- Nos. **741-2** Da Vinci. (Page 20)

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## ERRATA.

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- Page 12—For “L. Cole,” read “T. Cole.”
- Page 15—Botticelli (reference to photograph), for “No. 445,” read “No. 433.”
- Page 38—For “No. 721,” read “No. 719.”
- Page 40—For “No. 560,” read “No. 740.”
- Page 63—for “Penez ” read “Pencz.”
- Page 71—Murillo’s Madonna, instead of “Florence ” read  
“Rome.”

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Maes

Laying Grace

Spanish School  
Ribera

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